

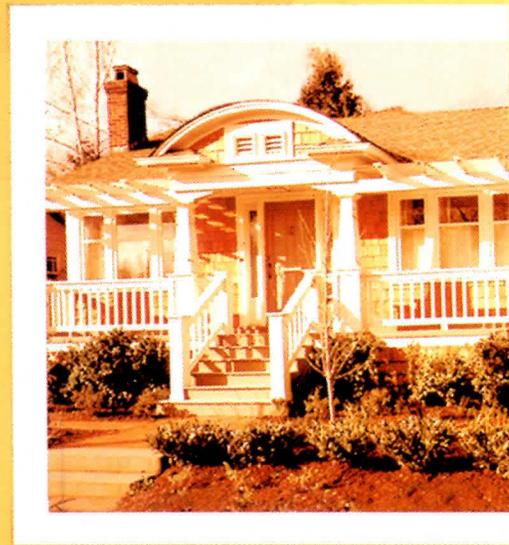
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Mark R. Johnson, FAIA, AIBD

Universal design isn't just for the physically challenged. It provides a solution for our aging demography. With a growing percentage of our population reaching retirement age, universal design is a growing trend in home design.

It's also part of Whirlpool Corporation's commitment to serve the needs of every consumer. In fact, our goal to develop universal design product solutions is derived from Whirlpool's mission statement, "Every Home, Everywhere, with Pride, Passion and Performance."

Good universal design provides solutions in ways that aren't obvious or obscure, but rather ingenious. Whirlpool® and KitchenAid® appliances are addressing universal design with a number of innovative features.



For example, pedestals for front-loading washers, dryers and dishwashers raise each appliance, minimizing the need for bending, whether the user is standing or sitting in a wheelchair.

We've also moved the handles, buttons and graphics for many of our appliances to the front, closer to the user. This design change reduces the need to reach, if that is your client's physical challenge. It also reduces the potential for burns from a hot stovetop by eliminating the need to reach over electric or gas burners. In refrigerators and freezers, it is much easier to adjust controls near the front instead of reaching behind groceries. Easy-to-read graphics and intuitive controls are improvements we've made that benefit everyone.

Our KitchenAid brand recently introduced the briva® in-sink dishwasher, the world's first of its kind. It shortens the distance between the sink and dishwasher and it's top loading, eliminating the need to bend over to access dishes.

On the horizon is our newest appliance with a universal design feature — the dishwasher drawer. In a typical under-counter application, access to the top drawer requires no bending over.

By the way, our focus on people's backs and bending may seem obvious. But as the website www.back.com reports, "About 80% of people will experience a significant bout of low back pain at some point during their lifetime." It's a problem we're doing something about.

While some of our universal design features may seem small (and they



typically are), to the older or physically challenged individual they can be big in terms of convenience, safety and overall quality of life.

If you have ideas on how we can do a better job

of making products that address your clients' particular lifestyle needs or physical challenges, please let me know at mark_r_johnson@whirlpool.com. We would welcome the opportunity to involve our engineers and industrial designers in your design process.



Mark R. Johnson, FAIA, AIBD
Manager, Architectural and Design Marketing

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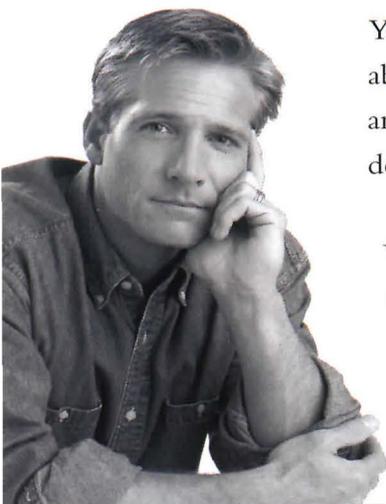
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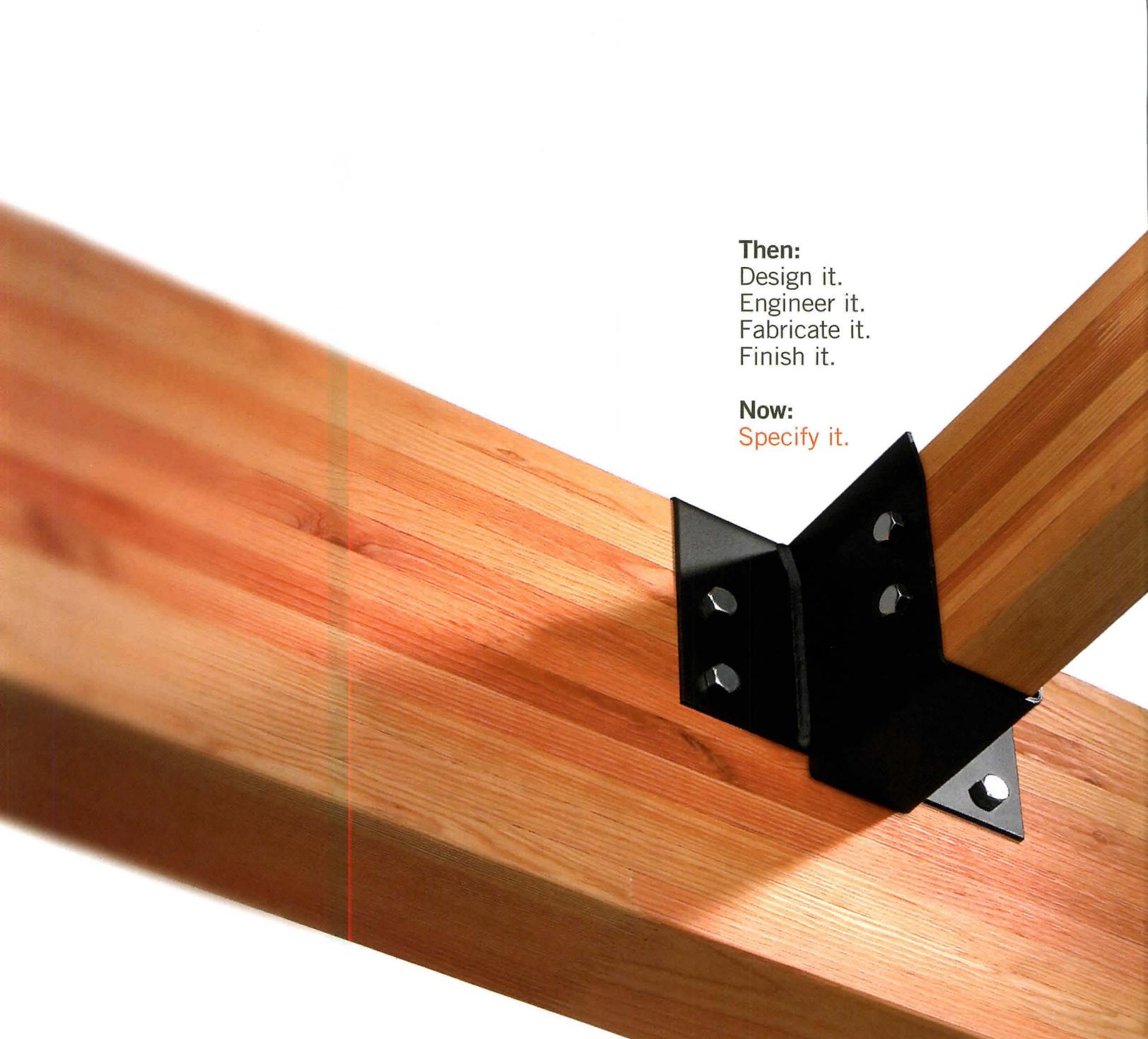
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A central spine supports physical and visual connections in this split-level home. Photo: Mark Luthringer. Cover illustration: Clifford Alejandro.

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Suburbia's iconic housing stock is revered by some and reviled by others. What nobody disputes is its need for a delicate push into the 21st century.

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John Lautner's liberating enclosure.

residential architect
design awards

call for entries

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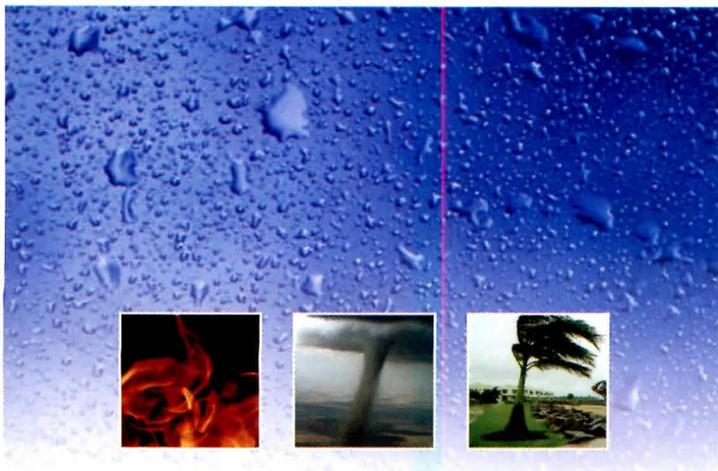
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from the editor

the enemy within

a house divided against itself cannot stand.

by s. claire conroy

I'm not sure how many people outside of the journalism profession know this, but there's a great divide between the consumer press and the trade press—or “business-to-business” publishing, as we insiders like to call it. In general, consumer magazine folk look down upon us trade writers and presume that we couldn't get a “real job” in journalism. Surely our reporting and writing abilities must be inferior; certainly our audiences are less discriminating and demanding.

Do you think you're a less discriminating reader of this magazine than the average reader of *Metropolitan Home* is? I doubt it—and I like *Met Home*. But having worked for both the consumer press and in the B2B world, I'd say what I do now is much more difficult. The average consumer shelter magazine must teach a novice audience something it doesn't already know about a profession it doesn't practice. Our magazine, on the other hand, must offer information to an expert audience about its own profession. Despite evidence to the contrary, the image of

consumer magazines as more important and glamorous than their trade counterparts persists.

I've noticed a similar divide within the architecture profession between commercial architects and residential practitioners. Designing museums, office buildings, libraries, courthouses is considered real, grown-up architecture. Designing houses is something you do when you're first out of school and building a career. But you're expected to graduate from that “House for My Mother” and move on to bigger and better things.

I'm reminded of this by the American Institute of Architects' “New Home on the Range” competition. We're publishing the results of that competition in this issue's “Home Front” section (page 20). Although I'm delighted to see the AIA pay attention to residential work, I'm disappointed by the subtly patronizing language of its call for entries: “... the single-family residence served as the test bed for architectural principles, theories, and ideas in the 20th century. Through the most influential houses of the last one hundred years, the ideological course of architecture can be



Mark Robert Halper

understood. Built or unbuilt, these projects have not only defined the architectural moment but, often, launched the careers of such notable architects as Wright, Le Corbusier, Mies van der Rohe, Graves, Eisenman, Meier, Gehry, and Mayne to name a few.”

Maybe I'm too sensitive. But it seems to me that, like the best stealth put-downs, this one flatters while it condescends. Are houses only valuable as architectural experiments? Are they only worthy of launching a career and not sustaining one? I've been so preoccupied with the problem of the laypeople's perception of residential architects that I'd forgotten about the homegrown enemy within.

It's time architects of every discipline understand residential architecture for what it really is: everyone's most intimate connection with architecture. It's not simply a “test bed”—it's a vessel for our lives on their most personal level. That makes the stakes very high indeed. No one is more discriminating and demanding than a residential client. And no architectural medium is more infinitely expressive and endlessly challenging. **ra**

Comments? Call: 202.736.3312; write: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail: cconroy@hanleywood.com.



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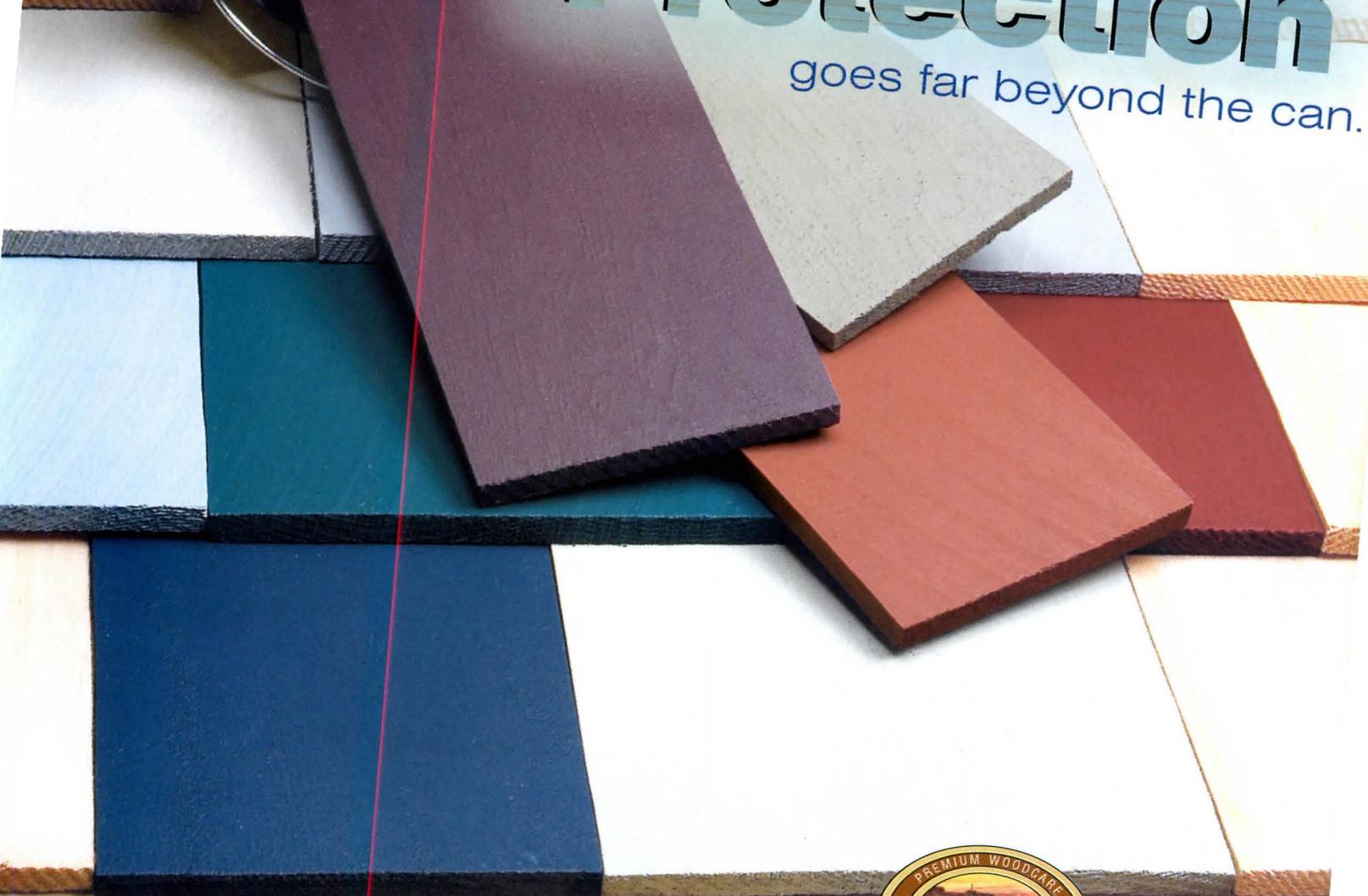
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letters

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technical knockout

Well, I guess someone has to finally say something about the 900-pound gorilla in the living room (“Where’s the Architect?” April, page 11). As a profession, we’ve danced around it for 50 years and pretended it doesn’t exist. He arrived before Donald Trump, before Levittown, and really flexed his muscles with a wholesale takeover as the design/build organizations gained respectability and clout and gained direct access to the client’s pocket-book. And that is where the race was lost.

The whole spirit of the profession was to protect both client and contractor in following the dictates of the contract documents. Not only did we lose the role of the professional on the project, we became, by default, a luxury item. And we are mostly responsible for letting this happen, as we were much too busy being professional to lower ourselves to punching it out with that highly motivated, hardworking group in the construction industry.

Ask yourself: Would you not honestly try to dissuade the offspring of a hardworking friend from studying architecture in college?

Hope for the future? From where? Not from the government. Not from the construction industry. Not from the hardworking, even if somewhat successful, “middle” class. We can provide something these days only for the few who already have almost everything, and there are just not enough of them to go around.

*John Mixon, architect
Atlanta*

I’m actually a simple country boy at heart, and I love the Midwest, having been born and raised here. But when it comes to understanding design professionals, the love affair becomes tarnished.

You asked for solutions, and to me, one great thing would be: education. But how can that happen in residential architecture, when you have such organizations as the AIA that only focus on large corporate executions?

I’d love to see an Independent Architects Association, supported by your great publication and others such as *dwell* magazine. Look at where independent filmmaking is today. Miramax started as an indie label, and now every average Joe seems to know about and support independent films.

Band together; find ways to infiltrate the mainstream.

*J. Mark Hamilton
Hamilton Arts & Design
North Lima, Ohio*

Throughout my 20 years’ experience in this profession, I have seen the total disregard for the architect in the building design and production process, especially in residential design.

Although my strengths as an architect are more in planning and development rather than building design, I recently started my own practice, where most of the work coming through the door is residential design, additions, and alterations. I am competing not just with other architects but with every designer, draftsman, engineer, and crackpot who thinks he can deliver this product. Therefore my fees have to be kept to a reduced level to procure this work. This in turn must affect the quality of the design as well as the drawing product being sent out to be constructed.

A builder can basically cut out the architect by selling himself as a design/build service, offering the product at an even more reduced rate and making it part of the overhead of the job. He will then have his

“architect,” usually a draftsman, design and put together the required documents for this sort of project, which is usually inferior-quality design. This person is not independent of the builder, so design decisions are made to save the builder’s cost, not enhance the quality of the design.

At this point I can’t even think about charging “normal” design fees. I just wouldn’t get enough work to survive.

*Jack Rosebery, architect
Long Island, N.Y.*

Why isn’t the architect the lead of the design/build firm? He would then have control over the entire process—the “master builder.”

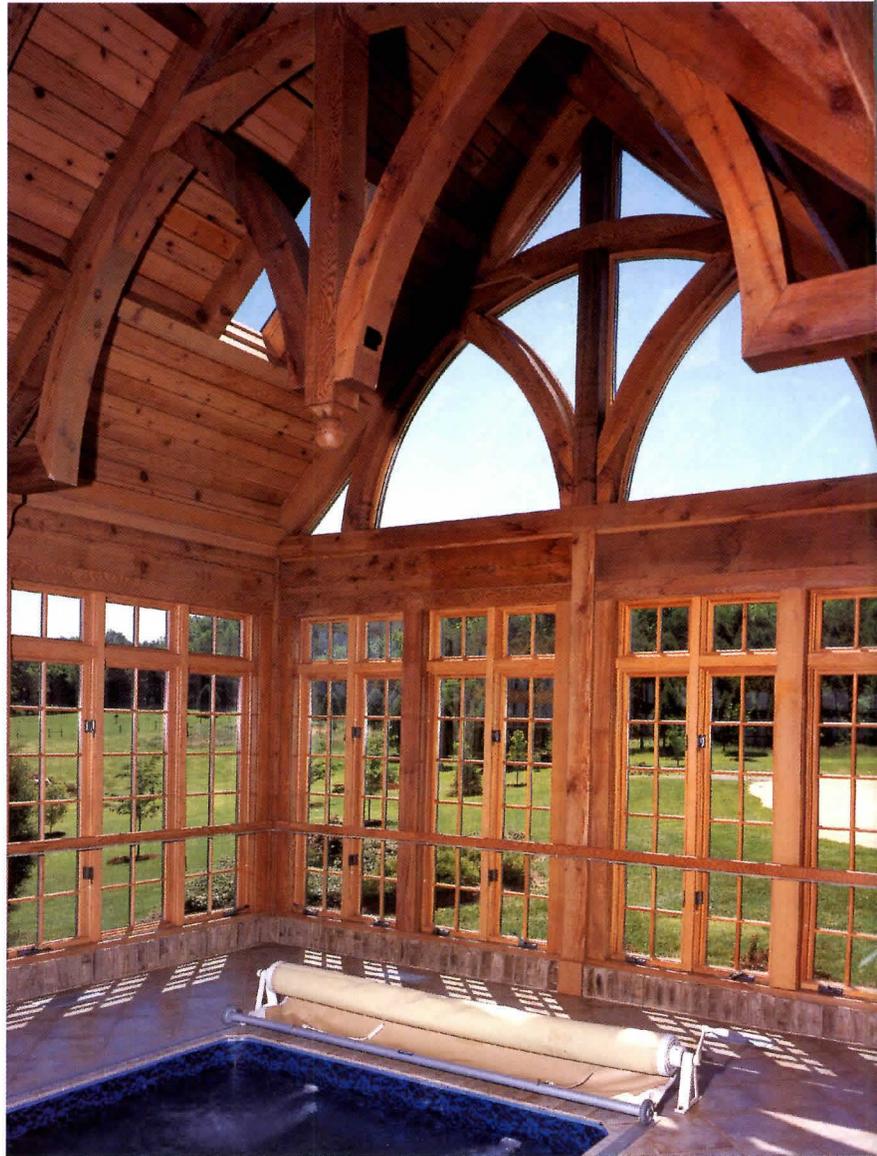
Architects in areas not requiring signed and sealed documents could provide just design services, with the contractor using his draftsman to produce the documents—substantially reducing the architect’s fee.

We can and should do it all. We are the best trained and educated, except in valuing our services.

*Michael A. Shiff, AIA
The Shiff Group
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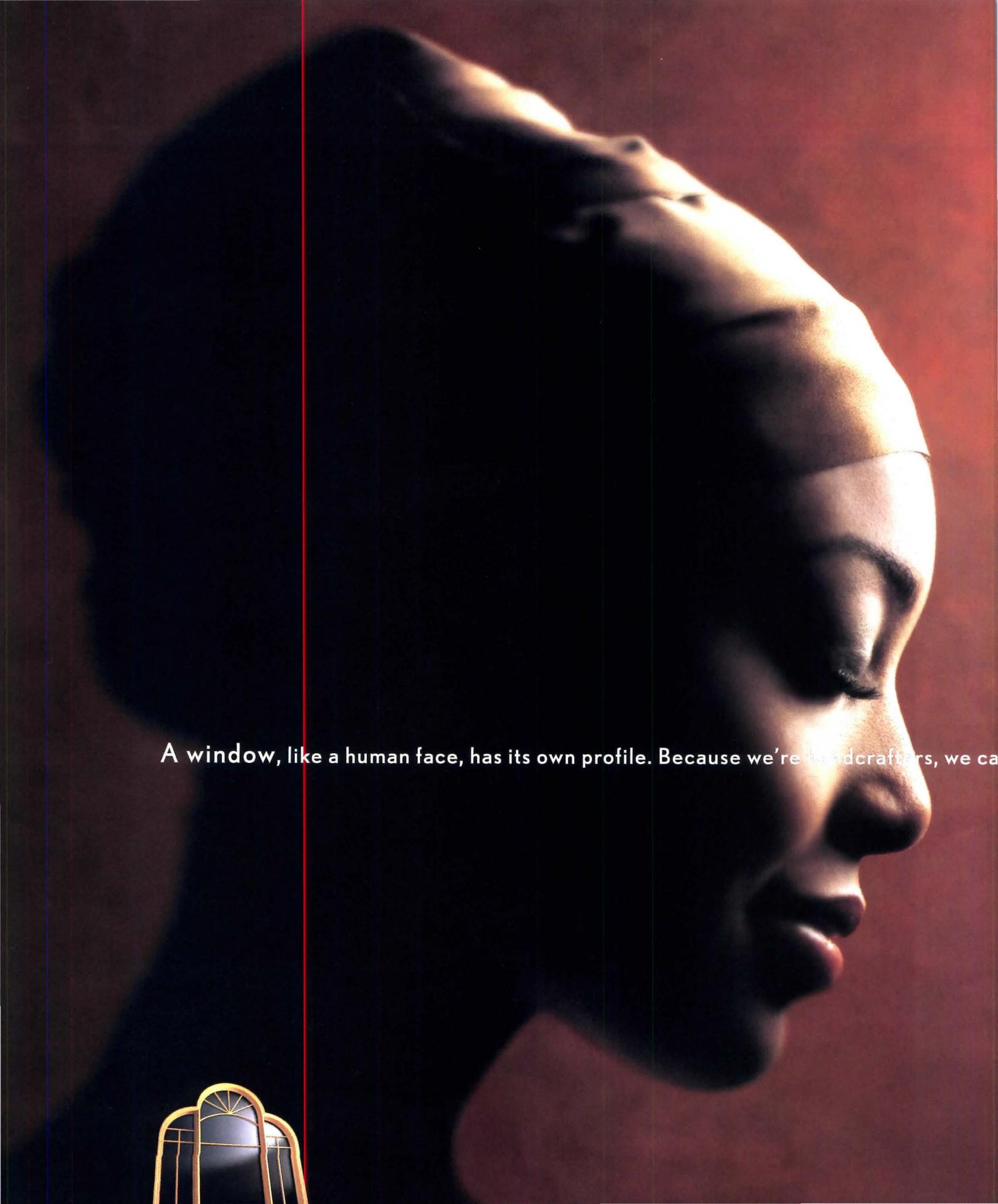
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home front

center, that slides through the house along a track. It turns any room into an office or entertaining area and, on another level, plays with old perceptions about the public and private realm. “What draws the line between who is in your community and who is not is no longer physical at all,” Myers says.

In *Study in Red*, it’s the house’s shell that flexes to meet the needs of its occupants. Helen Pierce, AIA, Moeckel Carbonell Associates, Wilmington, Del., created an outer skin composed of electrochromic operable windows. Interior walls are a combination of interchangeable glass and solid panels, all recyclable, laid out on a grid of adjustable floor plates. Space can be heightened, added, or subtracted to adapt to an increasingly diverse population.

Two other projects eased back from high-tech to focus on market-ready materials and methods. *The Red House*, by Travis Hicks, AIA, Louisburg, N.C., takes green design literally by turning over a portion of the lot to shared organic gardening, recreation,



Renderings courtesy Travis Hicks

The Red House combines a three-family structure, an organic garden, and natural habitat on one lot.

and natural habitat. A multifamily structure collects and stores natural resources through design features such as a butterfly roof, cast-in-place concrete, and a pool for evaporative cooling.



Renderings courtesy Rado Ivanov

With its metal framing, fiber-cement tile cladding, and flyash concrete floor, House 20-21 can easily be disassembled and recycled. Louvers on the south wall control heat gain, and deciduous ivy on a west wall tempers the summer sun.

House 20-21, by Rado Ivanov, Associate AIA, Alexandria, Va., perfectly embodies the trajectory toward achieving resource-efficient homes through rigorous siting and uncompromising, off-the-shelf materials. Ivanov gave it a north-south orientation and a west-side trellis with deciduous ivy that allows the sun to warm the house in winter. And he specced a laundry list of eco-friendly features, from steel framing that can be easily disassembled and recycled, to flyash concrete, porous walking surfaces, radiant heat, and low-VOC finishes. “These are all off-the-shelf materials and principles, just put together in a sustainable way,” he says. “This shouldn’t cost more than a regular house.” —*cheryl weber*

Welcome to the Slate of the Art.

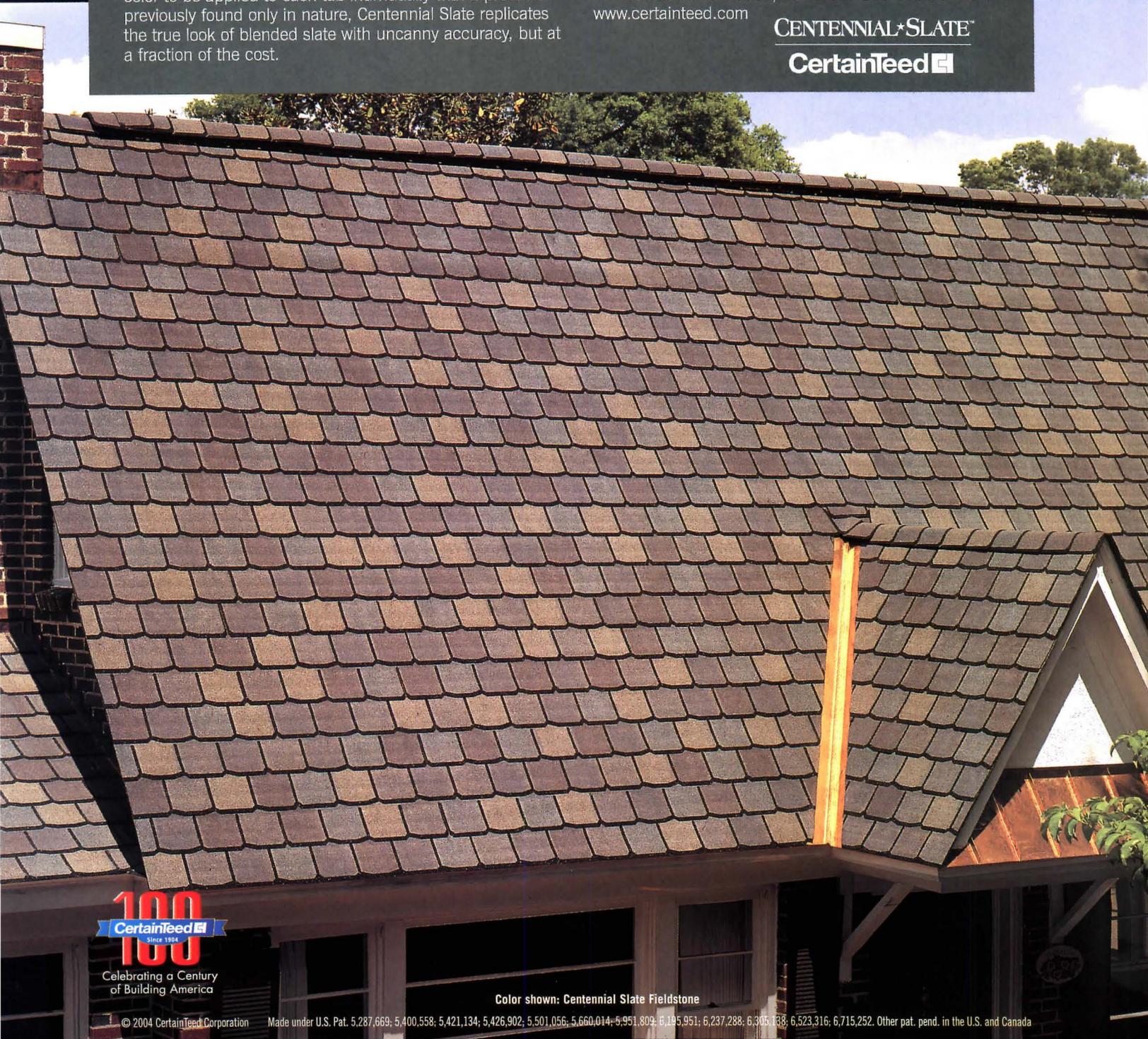
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calendar

2005 residential architect design awards: call for entries

completed binders due: january 5



Jonathan Segal

Our annual *residential architect* Design Awards program honors outstanding architecture in 14 categories including custom, renovation, multifamily, production, and on the boards. Winning projects will be published in the May 2005 issue of *residential architect* and honored

during the 2005 AIA National Convention in Las Vegas. Shown: Multifamily grand winner The Titan, in San Diego, Calif., by Jonathan Segal, FAIA, La Jolla, Calif. For an entry form, call 202.736.3407, visit www.residentialarchitect.com, or turn to page 25 in this magazine.

ceramic tiles of italy design competition

deadline: january 30

Celebrating its 12th year, this competition recognizes inventive use of Italian ceramic tile. The winner in each category—residential, commercial, and institutional—will receive \$5,000 plus a trip to Coverings 2005 in Orlando, Fla., and be eligible for a trip to Bologna, Italy, for Cersaie 2005. For entry requirements call 718.783.3160 or visit www.italytile.com.



Julia Heine

custom home design awards 2005

entry deadline: march 21

binder deadline: april 18

Houses designed for a specific client and site may be submitted by builders, architects, remodelers,

designers, and other industry professionals. Categories include custom home (grouped by square footage), custom kitchen, custom bath, renovation, accessory building, and custom detail. Winners will be featured in the September 2005 issue of *CUSTOM HOME* magazine and honored during the 2005 AIA National Convention in Las Vegas. Shown is the 2004 Best Overall Custom Home of the Year by McInturff Architects, Bethesda, Md. Call 202.736.3407 or visit www.customhomeonline.com for more details.

florence knoll bassett: defining modern

november 17–april 10

philadelphia museum of art



Courtesy Knoll Inc.

Architect, interior space planner, and furniture designer Florence Knoll Bassett will create a gallery installation demonstrating her Modern aesthetic of light open spaces decorated with her iconic furniture pieces, vivid fabrics, and oversized wall panels. Photographs detailing her interior projects will be on display. For museum hours, call 215.763.8100 or go to www.philamuseum.org.

chicago architecture: ten visions

november 26–april 3

art institute of chicago

Ten architects (including Jeanne Gang, Ralph Johnson, Margaret McCurry, and Xavier Vendrell) were asked to produce individual installations showing their visions of the future of Chicago's urban planning. These spatial commentaries will consist of plans, models, projected images, and recorded remarks by the architects explaining the intent of their designs. For showtimes, call 312.443.3600 or go to www.artic.edu.

reinvention 2004

december 6–8

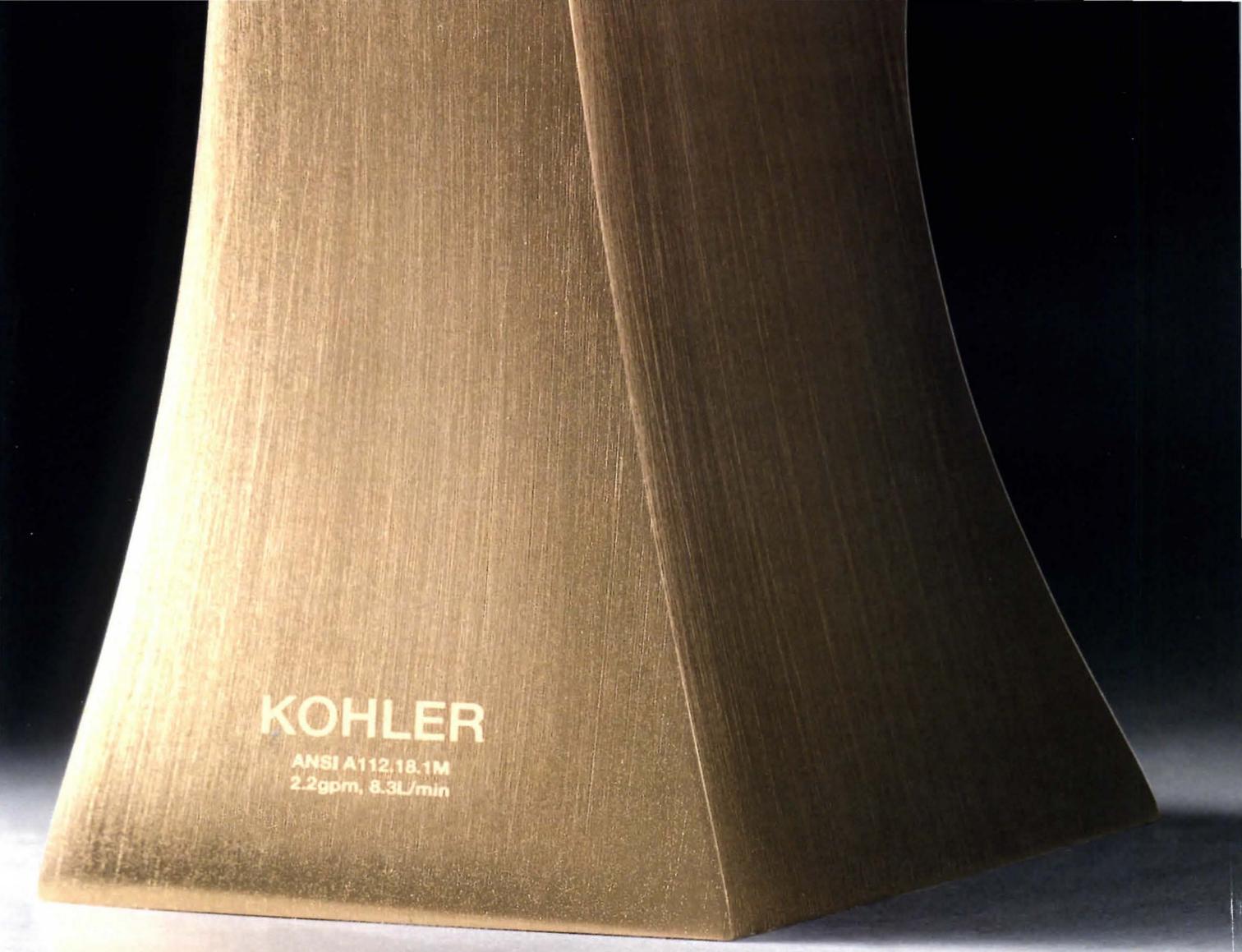
los angeles



What's next for the single-family American house? *residential architect's* first symposium gathers industry leaders to brainstorm, develop, and plan the livable, lovable house of the future. Seminars address issues of sustainability, notable ideas of the past, and cutting-edge ideas of the present. A design charrette brings together the best thinking to generate The Next American House prototype. For registration, call 888.584.5665, fax 202.624.1766, or e-mail reinvention2004@hanleywood.com. See page 51 for more details.

continuing exhibits

Paul Rudolph: The Florida Houses, through Dec. 30, Museum of Design, Atlanta, 404.688.2467; **Lebbeus Woods: Experimental Architecture**, through Jan. 16, Carnegie Museum of Art, Pittsburgh, 412.622.3131; **Right at Home**, through Jan. 17, Smithsonian's Renwick Gallery, Washington, D.C., 202.357.2700; **Glamour: Fashion, Industrial Design, Architecture**, through Jan. 17, San Francisco Museum of Modern Art, 415.357.4000.—*shelley d. hutchins*



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residential architect design awards

2005

the sixth annual

residential architect Design Awards, sponsored by *residential architect* magazine, honor the best in American housing. Awards will be given in 14 categories, encompassing custom home design, renovation, kitchens, baths, design details, outbuilding, multifamily housing, single-family production housing, affordable housing, seniors housing, campus housing, and work on the boards. From the winners, the judges will choose a Project of the Year. Note: Entries in the outbuilding, kitchen, bath, design detail, and on the boards categories are not eligible for Best Project.

who's eligible?

Architects and designers. Other building industry professionals may submit projects on behalf of an architect or designer. Hanley Wood employees, their relatives, and regular contributors to the magazine are not eligible.

what's eligible?

Any home or project completed after January 1, 2000.

when's the deadline?

Entry forms and fees are due no later than December 10, 2004. Completed binders are due January 5, 2005.

where will winning projects appear?

Winning projects will be published in the May 2005 issue of *residential architect* magazine.

how will projects be judged?

A panel of respected architects and design professionals will independently select winners based on design excellence. They may withhold awards in any category at their discretion.

entry form

To register, you may do any of the following:

call Shelley Hutchins at *residential architect*, 202.736.3407

mail this form to Shelley Hutchins, *residential architect* Design Awards 2005, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005

fax this form to Shelley Hutchins at 202.785.1974

e-mail this form to shutchins@hanleywood.com

Name/Title _____

Firm or Company _____

Address _____

City/State/Zip _____

Telephone and Fax _____

E-mail _____

Send more information.

Please send entry binder(s) and instructions now (must be prepaid).

Payment for _____ standard entries at \$125 each and/or _____ on the boards, kitchen, bath, outbuilding, or design detail entries at \$95 each is enclosed.

Check for \$_____ (payable to *residential architect*) is enclosed.

VISA MasterCard American Express

Card Number _____

Expiration Date _____

Name on Card _____

Signature _____

number of entries _____ categories

- _____ 1. Custom Home, 3,500 square feet or less
- _____ 2. Custom Home, more than 3,500 square feet
- _____ 3. Renovation (residential remodeling and additions)
- _____ 4. Multifamily Housing
- _____ 5. Single-Family Production Housing, detached
- _____ 6. Single-Family Production Housing, attached
- _____ 7. Affordable Housing (At least 20 percent of the units must be affordable to families earning 80 percent to 120 percent of the local Median Family Income. Consult your area HUD office or local government office for the MFI.)
- _____ 8. Seniors Housing
- _____ 9. Campus Housing
- _____ 10. Outbuilding
- _____ 11. Kitchen
- _____ 12. Bath
- _____ 13. Architectural Detail
- _____ 14. On the Boards

deadlines entry form and fee: december 10, 2004
completed binders: january 5, 2005

k + b studio

kitchen: *mountain time*

A spectacular hillside just north of San Francisco inspired both the form and plan of this 4,000-square-foot house by the eponymous firm House + House Architects. To maximize outdoor living space and indoor views, Steven House and project architect Amena Hajjar limited the plan's width and pushed its L-shaped footprint to the edge of

a natural shelf in the steep slope. The kitchen, living, and dining areas are choreographed around a triad of open spaces that take advantage of those views, but the "whole wing of the house was set up to relate easily to the kitchen," says House.

Because the owner is an avid cook for family and friends, she sought a finely tuned yet welcoming hub. She wanted the kitchen to capture not only hilltop views but also those of the courtyard where her young twin daughters would play. She also wanted her home office just steps away, and the

garage and front entry nearby. What she didn't want were people traipsing through her work zone. Placing the kitchen just off an open circulation spine, but protected by partitions, secured the perimeter. The partitions stop well short of the 14-foot-high ceiling, allowing light and air to flow. Designed as a friendly barrier, a floating wet bar perched on a stainless column doubles as a comfortable lookout to Mount Tamalpais. Across the room, a built-in banquette encased in glass cantilevers into the same incredible vistas.

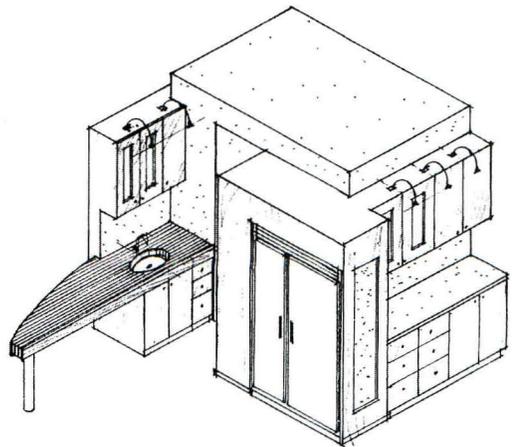
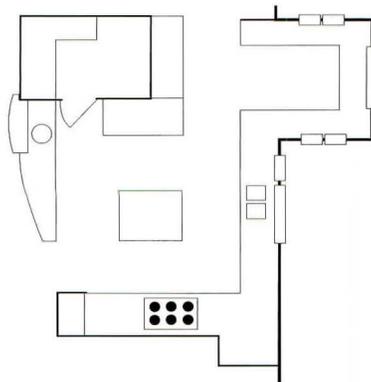
All of this functionality is wedged into 289 square feet of hyper-efficient space. "Arrangement of appliances was key for the owner," says Hajjar, who consulted closely with the client. The work triangle positions the sink at its apex, with stove and refrigerator at opposite ends. A square island puts storage within reach of every workstation. Tucked under the upper cabinet run, a strip of electrical outlets meets code without marring the monolithic granite backsplash. Multipurpose counter space encompasses an inlaid cutting board, recessed appliance garage, and microwave cubby. And the walk-in pantry hides everything else, including itself—thanks to a clever layering of materials and wall heights.

project continued on page 28



David Duncan Livingston

The home's naturally wooded setting inspired rich, warm materials. "We went out to the site before we broke ground," says House, "and picked up leaves and twigs and rocks to use as our palette." The field trip begat cherry cabinets, bamboo flooring, green and grey flecked granite, ochre stucco, and amber glass fixtures.





A high curved ceiling supported by exposed glu-lam beams (left) slopes in harmony with the hill, directing the eye toward the undulating mountains. Hajjar made a sculptural element out of the fireplace and vent flues by placing them side by side and wrapping them in oversized stainless steel cylinders (above).

Photos: David Duncan Livingston

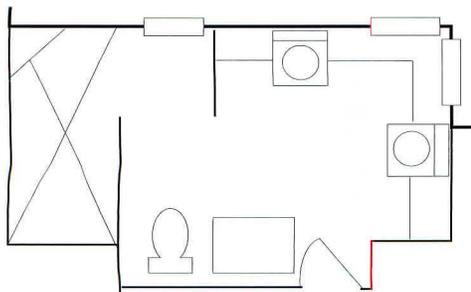
bath: playing the angles

“The central element in this room is the view,” says project architect Amena Hajjar. That’s why she and principal architect Steven House devised the master bath’s unusual corner configuration and separated the tandem lavs. “To put the vanities side by side, we would have had to eliminate one of the windows, and we couldn’t do it.”

Custom medicine cabinets match the width of the windows and reflect their panorama. (The arrangement adds romantic appeal, because to see Mount Tam the owners must also look toward each other.) Floating beech vanities leave floor space open, making the 7½-foot-by-12½-foot room seem larger. Mahogany counters connect the vanities and reinforce the corner focal point. Pale limestone tiles on the floor, vanities, and shower walls complete the subdued materials palette. The materials are, says House, “soft and calming—with nothing decorative—because the view is everything.”

Hajjar adds that the clients “are very honest about how they lived and weren’t interested in amenities just for show.” So they eliminated the ubiquitous tub in favor of a roomier walk-in shower. Two showerheads mirror the divided vanities, and overlapping partitions, staggered in height,

preserve bathing privacy while offering tantalizing glimpses of Tam. —*shelley d. hutchins*



David Duncan Livingst



Steven House

Corner casement windows (top) open to a cantilevered deck accessible only from the master bedroom. A window tucked between the staggered shower walls (above) illuminates bathers without compromising modesty.

architect: House + House Architects, San Francisco

general contractor: Innovation Builders, Emeryville, Calif.

resources: appliances: Miele, Wolf, GE; cabinet hardware: Bauerware; flooring: Plyboo; light fixtures: Sonoma Translite, LBL, Zaneen; paint: Benjamin Moore; plumbing fittings and fixtures: Kallista, Kohler, Pohl; windows: Blomberg.



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perspective

a rare find

remembering the great fay jones, faia.

by dale mulfinger, faia

I first met Fay Jones in the spring of 1983, in Piazza Santa Maria, in the Trastevere section of Rome, Italy. As I sat sipping espresso with my friend, the architect Spero Daltas, Fay sauntered across the piazza contemplating a place to sketch. He was in Rome for a mid-career fellowship at the American Academy there. Spero invited him over to our table, and for me, a friendship emerged that would last the next two decades.

Upon hearing that I was in Italy with my students from the University of Minnesota, Fay offered to review their studio work.

In the isolation of the Academy, he was longing to reconnect with young people. Soon he was immersed in their projects, and I took note of his constant encouragement. His gracious critiques befitted a Southern gentleman.

A few years later, Fay's emerging national stature brought him to Minneapolis for a talk at our state AIA convention. I took the opportunity to invite him to lunch with our whole office, because I wanted them to meet an architect who was that brilliant but also so amazingly humble. As he reviewed the local restaurant options, Fay exclaimed, "Dale, you can't afford something fancy for all of us. Let's just go off and have pizza!" He was ever sensitive to a starting firm's budget.

storied life

Born in Pine Bluffs, Ark., in 1921, Fay held steadfast to his roots, attending the University of Arkansas' engineering program for two and a half years. His education was interrupted by World War II, during which he served as a dive-bomber pilot in the Pacific. He came back to Fayetteville to enter the university's first architectural class, graduating in



Photos: Greg Hursley, courtesy University of Arkansas Libraries, Special Collections

Fay Jones' enduring respect for land and nature came through in his gently placed buildings. The Reed Residence (1980), above and left, one of his best-known houses, rests peacefully among the wildflowers of its Hog Eye, Ark., site.

1950. A graduate degree in architecture at Rice University, in Houston, followed.

Fay became aware of the work of Frank Lloyd Wright while in high school and, after a chance meeting with Wright early in his career, joined the Taliesin Fellowship. The two architects and their families remained close friends throughout Wright's later years, with the Joneses traveling to Arizona each year for

Wright's birthday parties. Fay began teaching at the University of Oklahoma in the mid-1950s with another well-known but eccentric architect, Bruce Goff, and he soon returned to the University of Arkansas to teach. He spent 35 years there and eventually headed its department of architecture.

In his private architectural firm in Fayetteville, he designed 135 homes, 15 chapels, and a few

continued on page 34



commercial buildings. These projects are predominantly located in Arkansas, although a few of them are scattered elsewhere across the United States. His 1980 design for Thorncrown Chapel in Eureka Springs, Ark., put him firmly on the national and international stage. It won an AIA Honor Award in 1981, and in 2000, architects voted it one of the top five 20th-century buildings by an American architect.

design legacy

The Thorncrown design exhibited Fay's unique skill in engineering and architecture, producing a lattice-like construction of frame and glass. It appears both Modern and Gothic simultaneously, creating a cathedral space open to nature and as graceful as a canopy of trees. His use of a metal discontinuous crossing connector accommodates tensile wood connection in a common plane. The void in the center of the connector exhibits the openness of the frame, and its central purpose is the creation of space.

He soon followed with the design of the Mildred B. Cooper Memorial Chapel in

Bella Vista, Ark., which more fully integrates metal and wood in a Gothic shape with pointed arches. This design demonstrates Fay's continued quest for a light and airy structure that could engage the user with the spiritual qualities of nature. He reinterprets Frank Lloyd Wright's mantra of organic architecture through a search for lightness never experienced in a Wright building.

Fay's many homes are explorations in light and space through the use of native stone, glass, and wood. Broad stone terraces integrate interior and exterior space in the wild climate of the Arkansas countryside. Most of Fay's houses are one story, although they often involve several level changes as the home engages the undulating terrain of the Ozark hillsides.

In both his own modest home in Fayetteville and in the cabin "Stoneflower," in Eden Isle, Ark., he incorporated a lower level built into natural rock grotto formations. Spring rains seep through the rock and form controlled pools of water. Light is brought in from above to illuminate the grottos and works to



Fay Jones, courtesy University of Arkansas Libraries, Special Collections

Fay Jones earned accolades throughout his career, including several regional design awards for the Pallone Residence (1974, above) in Little Rock, Ark. Other honors included the 1990 AIA Gold Medal, as well as the 1985 Distinguished Professor Award from the Association of Collegiate Schools of Architecture.

create interesting shadows along the rock ledges. Fay had a studio adjacent to the grotto in his own home, and in his final years, he kept busy painting intricate flower patterns on days when he felt well enough to work.

good influence

In 1990, the AIA honored Fay Jones' career by awarding him with the AIA Gold Medal. Prince Charles of Great Britain presented it to Fay, characterizing him as a "powerful and special genius who embodies nearly all the qualities we admire in an architect." Those of us who had the good fortune to spend time with this great man continually witnessed that power being expressed through humility and genius—and intertwined with good humor.

He attributed his sense

of humor to growing up with the name Fay and then marrying a beautiful woman whose nickname is Gus (Mary Elizabeth). Of his Arkansas place of birth, education, and practice, he said, "I live in the hotbed of tranquility."

Fay Jones died peacefully at his home in Fayetteville, Ark., on August 30, 2004, from complications of heart problems and Parkinson's disease. He was 83. *ra*

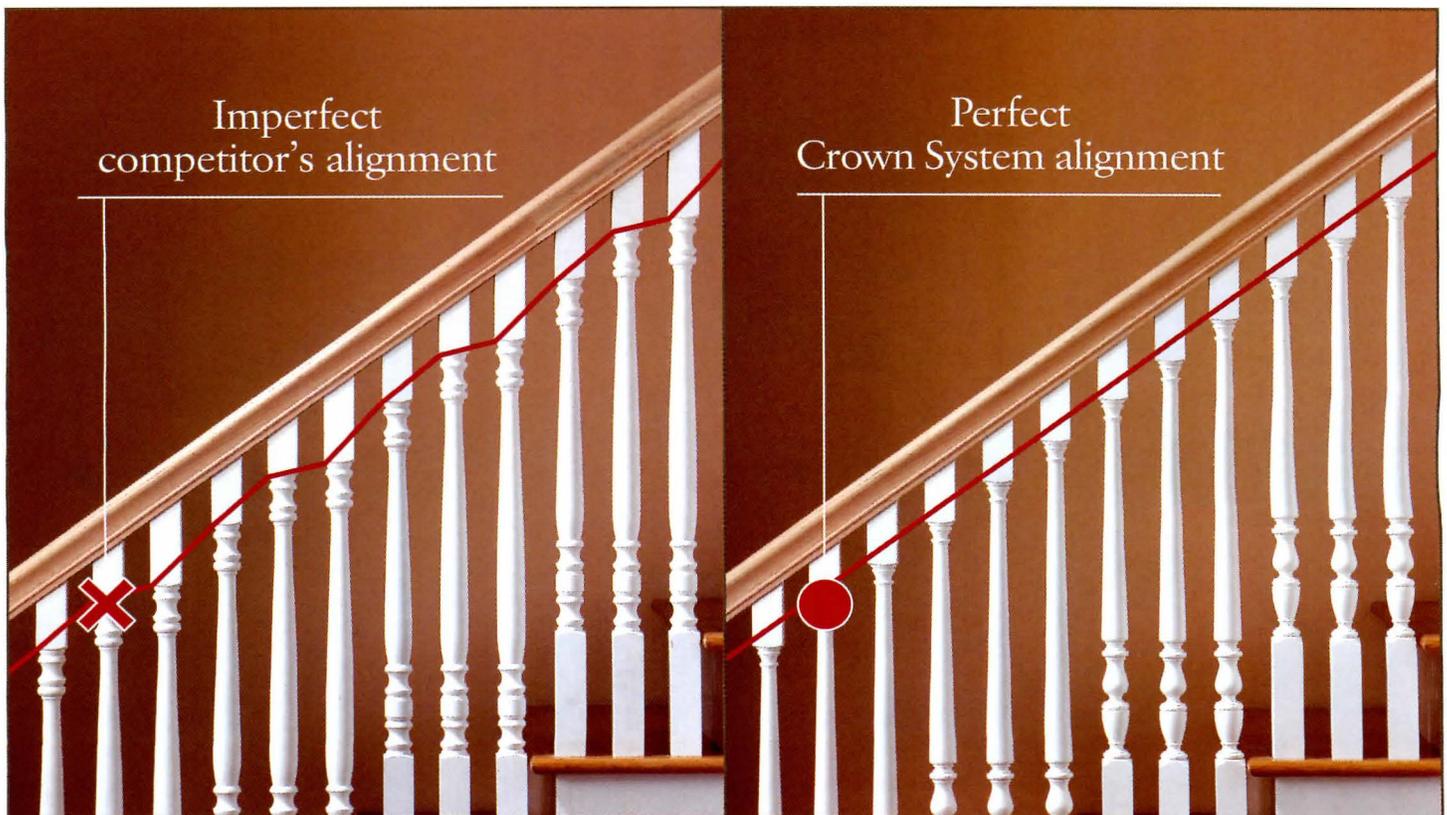
Dale Mulfinger, FAIA, is a principal of SALA Architects, in Minneapolis, and is an adjunct professor of architecture at the University of Minnesota. In 2003, he served as the Fay Jones Guest Professor at the University of Arkansas. He is also the co-author of The Cabin (The Taunton Press, 2001) and the author of The Getaway Home (The Taunton Press, 2004).

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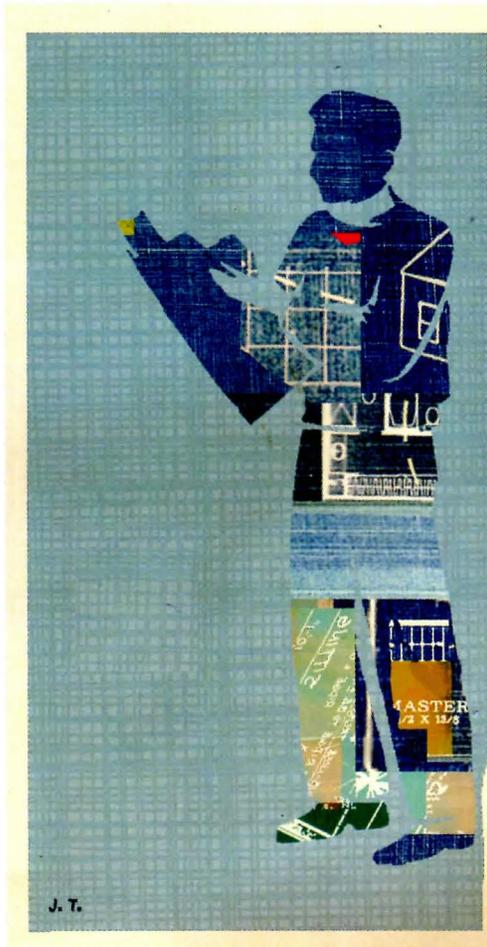
breaking the circle

how do you say goodbye to a partnership and reinvent a practice?

by cheryl weber

Life is short, people sometimes say, to convey the idea that you should do what makes you happy. But now that we're living longer and retiring later, the opposite is also true, though the meaning is essentially the same: Life is long, so look ahead and pace yourself. Rather than being too single-minded about it, there's probably time to test out new ideas, dreams, and directions. Or, as T.S. Eliot poetically put it, "there may be time for a hundred visions and revisions before the taking of a toast and tea."

That's more or less what Christopher Hays, AIA, was thinking a year ago, when he left a satisfying partnership at William McDonough & Partners, Charlottesville, Va., to do something he'd dreamed of since he was in seventh grade: head up his own architecture practice. "Architecture is a long, slow profession," he says. "It's easy to get on a track that may be interesting and exciting, but how that relates to a long-term vision is something that's important to continue to gauge against. Life is long, and there's opportunity for many kinds of professional experience."



J. T.



Jo Tyler

That sentiment is very 21st century. This is not our parents' workplace, where management-level employees strove for tenure or partner status and then toiled away until they retired, out of loyalty or for fear of starting over. Today, many architects who are part of a firm's inner circle eventually reach a personal turning point and decide to move

on. There may be personal conflicts with the other principals; perhaps they want a different kind of practice or a different focus, or they're simply relocating to another part of the country. Regardless of the reasons, starting over is a journey that's exhilarating in its freedom yet is logistically akin to a divorce—sometimes psychologically, too. So

how do architects extricate themselves from the tentacles of a firm and go on to invent a new professional life?

With partner-level turnover increasingly common, smart firms have devised exit agreements that make things easier for everyone. Spelling out issues such as the formula for cashing out of a firm

continued on page 40

and the rules governing competition for clients and employees can minimize 11th-hour lawyering, which threatens to sour relationships. Even so, those contracts are rarely written with the best interests of the departing partner in mind. "Everybody signs one, not because you think you're going to leave, but because you want to keep the other partners from leaving," says attorney Paul Lurie, of Schiff Hardin, in Chicago. "They get signed for good business reasons, but you still need to look at the implications of the restrictions and negotiate the terms when the time comes."

the spin-off

When Jeff Davis, AIA, parted ways with Cline Davis, the Raleigh, N.C., firm he and Gary Cline had founded in 1989, they were at the pinnacle of their success. The firm had grown to 65 employees and a handful of partners, with residential, planning, recreational, and institutional projects spread across four states. But along with the project mix, the interpersonal dynamics had shifted over the years. "I'm more of a hands-on architect, and when you get to be that size, it's not hands-on anymore," says Davis, who specializes in community planning. When he left the firm in 2000 to start a smaller but competing practice, a detailed separation contract drafted years earlier helped to ease the turbulence.

As agreed, work in progress fell out along principal lines. Davis took the projects he'd brought to the firm and on which he was principal in charge. The payout was straightforward, too, because the formula for determining the company's value was already in place. Davis cashed out his shares, and the outstanding receivables roughly matched the equity he was owed. The partners also met with their insurance carriers to figure out who would assume liability for past projects. Since Davis took 30 percent of the company, it made sense for him to also take legal responsibility for the projects on which he was architect of record.

"The physical stuff like money and equipment was real easy," Davis says. "But I took 22 people with me as well. It doesn't get contentious until you start messing with the manpower balance." In negotiations, the partners had agreed that Davis could invite the staff he wanted to go with him. He prepared offers for 25 employees, letting the partners know whom he'd contacted so that they could make counteroffers. "It's either that, or you leave in the middle of the night with a group of people," Davis says. "We were trying to be very much above board." To ensure that the word on the street was equally upbeat, their attorneys suggested that they jointly hire a writer to cover the breakup. "We

dotting the i's

When a partner leaves, the most contentious issue may be the potential loss of clients and employees. Paul Lurie, an attorney at Schiff Hardin, Chicago, and the author of *Ownership Transition: Options and Strategies* (published by the American Council of Engineering Companies), says noncompete laws vary by state. But generally it's illegal for a partner to solicit an existing client before he or she leaves the firm. On the other hand, if a client decides to terminate the contract with the former firm after the partner leaves, the partner isn't held liable for interfering with the contract. The same rule applies to employees, unless negotiations dictate otherwise.

Exiting partners also need to be clear about their liability for completed projects. Frank Musica, a risk management specialist at Victor O. Schinnerer & Co, Chevy Chase, Md., says that if the old firm continues its professional liability insurance, the departing partner is typically covered for everything he or she did while at the firm. But if the remaining partners discontinue their policy, the one who left is unsafe. They might, for example, buy a cheaper policy that doesn't provide retroactive coverage. Or, unbeknownst to the ex-partner, they could let coverage lapse until they get the office going again.

"The exiting partner could purchase coverage for a new practice, but it probably won't reach back to what he did with the other firm," Musica explains. In another scenario, if the partners are discontinuing the entity and going their separate ways, they often will pitch in to pay for a tail policy that covers claims on past work. Their new insurance will cover for new efforts, and the insurance they buy together will cover for old work. —c.w.

hired a guy with good political instincts who interviewed us and put a positive spin on the whole thing," Davis says. "This went into the *Triangle Business Journal*. I think we were the largest firm in the area, so it was quasi-newsworthy."

dividing lines and liabilities

Even when everyone is on their best behavior, breaking up is hard to do. There are years of professional relationships to untangle, tough decisions to be made about what to take and what

continued on page 42



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practice

to leave behind, and insurance complications to sort through. Noncompete clauses address the issue of employee poaching, but they can be ethically uncomfortable and may be unenforceable. A more elegant solution is the gentlemen's agreement, a code of honor that mediates the interests of both parties. "The thing to keep in mind is that staff choose who they want to work with," says Hugh Hochberg, a partner at The Coxe Group, Seattle. Still, he recommends abiding by the rules of a separation agreement, particularly if a financial payout is at stake. "It doesn't make sense to put that at risk by violating a noncompete agreement," he says, adding that firms ought to revisit their position to make sure that it's reasonable.

The same philosophy applies to clients. Smart firms want them to be well-served, and if clients want to accompany the departing partner, it's unwise to lock them in. "Put yourself in the client's shoes, and figure out what's best," Hochberg advises. "One of the arguments is that if you give up a project, you're giving up the potential profit. Yeah, live with it."

Donald Rattner, AIA, drew similar lines in the sand when he left Ferguson Shamamian & Rattner, New York City, to found the Studio for Civil Architecture in 2002. The old office had three operating

studios, with each partner responsible for a roster of projects and client relationships, so each of Rattner's clients made the transition with him. "It would have been difficult to imagine it any other way," he says. He and the partners did negotiate on the staff that Rattner would be allowed to invite along. And, like Davis, they all sat down with their insurance agents to assign liability for past projects and work in progress, should a claim arise. More discussions ensued between Rattner and FS&R's circle of professional consultants—lawyers, insurance agents, and accountants—some of whom he retained for work with the new firm. "You need to address in advance how the relationship might work, should a dispute arise between the two firms," Rattner says.

a clean slate

For some architects who parachute from partnerships, dividing and conquering is the key to landing on their feet. Others prefer to walk away unencumbered. Maryann Thompson, AIA, of Cambridge, Mass., chose the latter strategy when she and her former spouse, Charles Rose, went their separate ways four years ago. Rather than dissolve the practice as a legal entity, Thompson signed over the corporation documents to her ex-partner, with the understanding that she

continued on page 46



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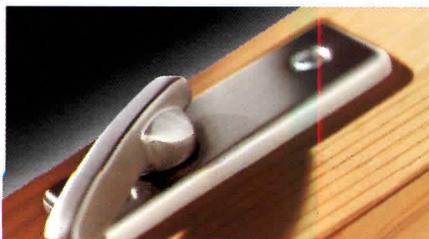
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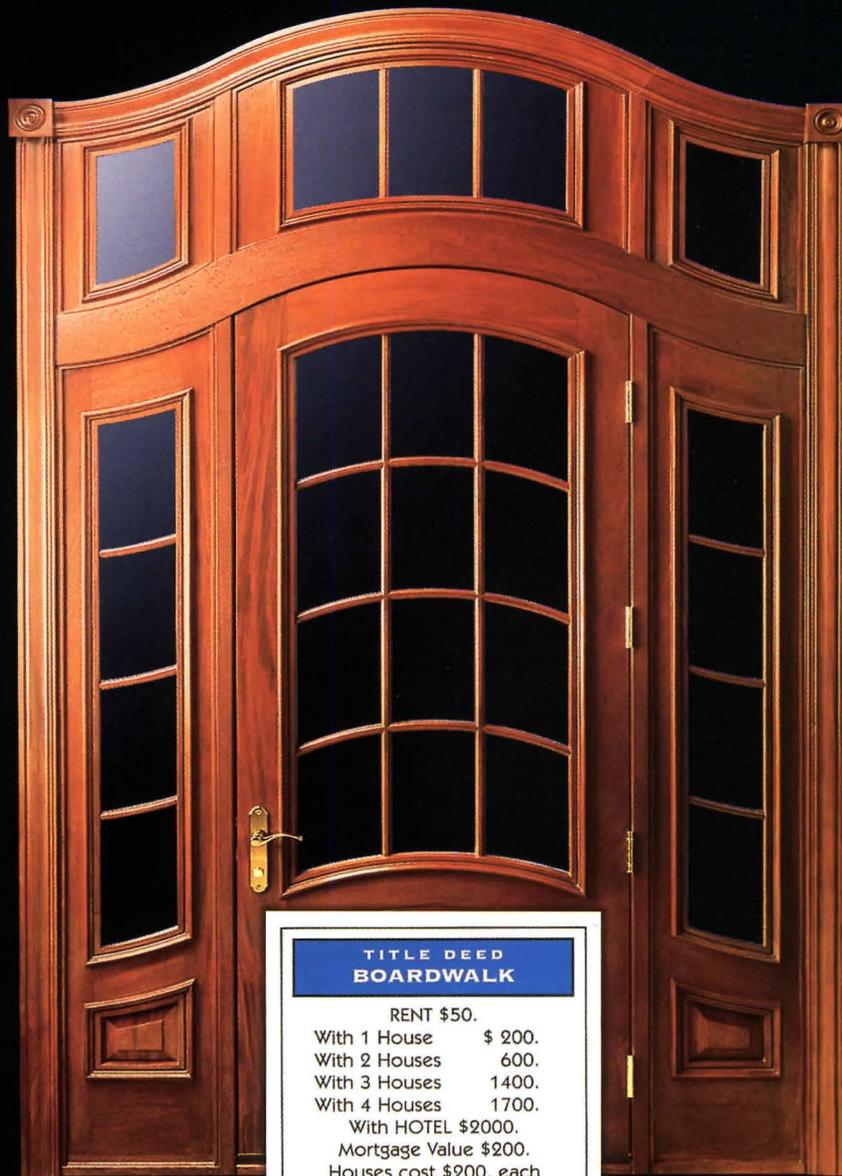
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practice

continued from page 42
could have free access to the firm's archives. Because she and Rose had both been principal in charge on every project, trying to divvy up project ownership and liability would have been too messy, she says. But doing away with the practice hadn't made sense to her either. "It felt too destructive to me to take that practice and say it's gone," Thompson says. "I liked the idea of starting with a clean slate. I felt like I would be fine, and I have been." She did, however, take three staff members and two local projects with her. Today, Maryann Thompson Architects, which focuses on sustainable design, has grown to 12 staff and 22 projects. "It's amazing how easy it was just to jump back up," she says.

Easy, that is, except for one detail that often gets overlooked in separation agreements: how to credit past projects. "I didn't realize that in signing over the corporation documents, the attribution of projects could be changed retroactively," Thompson says. She points out that when an existing corporation changes its name to reflect the new ownership, it is allowed, by law, to identify past projects by the firm's new name. This is an important issue, especially for a firm whose work is published frequently. "It should be agreed upon explicitly when a firm breaks up," she says. "I do have an ethical right to call

the projects by the former name of the firm. You think of architecture as an art form, and the author's name is historical fact. However, copyright laws don't consider architecture to be something that has a stable authorship."

While architectural management courses failed to prepare her for that scenario, another lesson did translate: "Just as you learn that liability is decreased by a lot of communication with the client, I actually think that's true with a breakup," Thompson says. "Openness and gratitude for the experience that you had together can help to keep things easy in terms of sharing photos and storage areas. You try to remember all of the good things and bring them into the present relationship."

leveraging relationships

Indeed, a civil breakup can lay the foundation for a new venture, as Doug Graybeal, AIA, discovered when he left Cottle Graybeal Yaw Architects, Aspen, Colo., last year to pursue an interest in green design. He credits an up-to-date separation agreement for making the parting virtually pain-free. (The contract had recently been adjusted to make it affordable for new partners to join and for the firm to buy out those who leave.) To avoid some tricky

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insurance issues, Graybeal left all the projects on the table but is being paid as a consultant to manage the work for which he was principal in charge. The agreement also gave him access to project files and promotional photography. "I'd put the relationship akin to a 25-year good marriage," Graybeal says. "It's not a divorce but a separation of ways, with 110 percent support. I think it's so critical to keep professional relationships. There's more to it than money."

"Take the high road,"

Hugh Hochberg says. "If that means swallowing a little ego, so be it." Likewise Chris Hays, who left William McDonough & Partners, gave several months' notice, and agreed to consult through the transition period with clients. He also complied with an unspoken agreement not to co-opt employees or clients. In return, the firm has been generous about recommending him for some smaller-scale projects that it's turned down.

In an ambitious startup, there's more at stake. Jeff

Davis managed to meet the terms of his separation agreement while gearing up quickly for community planning projects. In addition to the 22 people he was allowed to pluck from the old office, Davis merged with a small landscape architecture firm that gained him a supporting cast of office manager, CAD operator, and operations manager. He also offered four of the talented younger architects equity in the new firm. "It was an opportunity for them to emerge from deep stratification in the old firm and

be leaders in the new one," he says, "and it proved to be a smart move."

There are other ways to back up a practice while getting one's bearings, and there's something to be said for a calm, unhurried approach to starting over. Inspired by a friend who has successfully lived life on the edge, Bob White, AIA, left Scheurer Architects in Newport Beach, Calif., last year at age 39 to follow his dream of designing custom homes. Intimidated by the idea of plotting a long-term plan,

continued on page 50

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practice

continued from page 48
he decided to go away quietly for a while and focus on a couple of projects.

White works by himself in a small rented office on the main shopping street in Laguna Beach, taking on several multimillion-dollar coastal homes at a time. To get the projects through documentation phases, he collaborates with an architect friend who runs a larger office. "He's got the staff and technology for us to take on projects we want to do, and it's the key to my effort to keep my own quiet environment," White says, adding: "I tend to be more casual. I wanted this to be a comfortable place for my clients to come to, where I could leave my door open and get the music going. But I also wanted to be downtown where there's activity and a buzz in the air. It turns out clients love coming here. They can do a little shopping here by my office, or we'll go to dinner or lunch."

Rather than put his own moniker on the door, White named his new practice Forest Studio, after the street on which the office is located. He says it will allow the firm to grow in different ways. "If you know Laguna Beach, you know Forest Avenue," White says. "I love the concept of my first space paying homage to my leap of faith. I said that wherever I end up in five or 10 years, I'll keep the name, and in my heart Forest Studio will always bounce me back to when I took the leap." *ra*

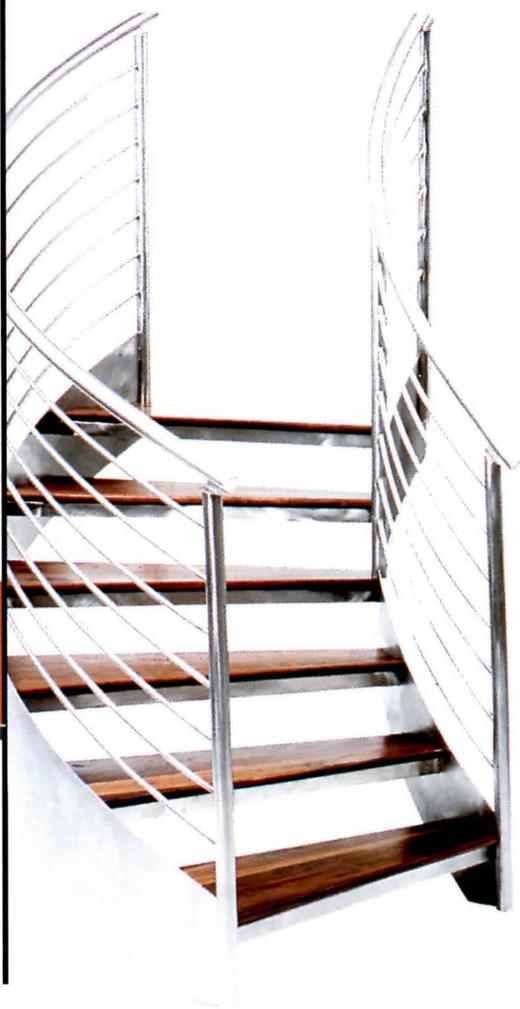
cheryl weber is a contributing writer in severna park, md.

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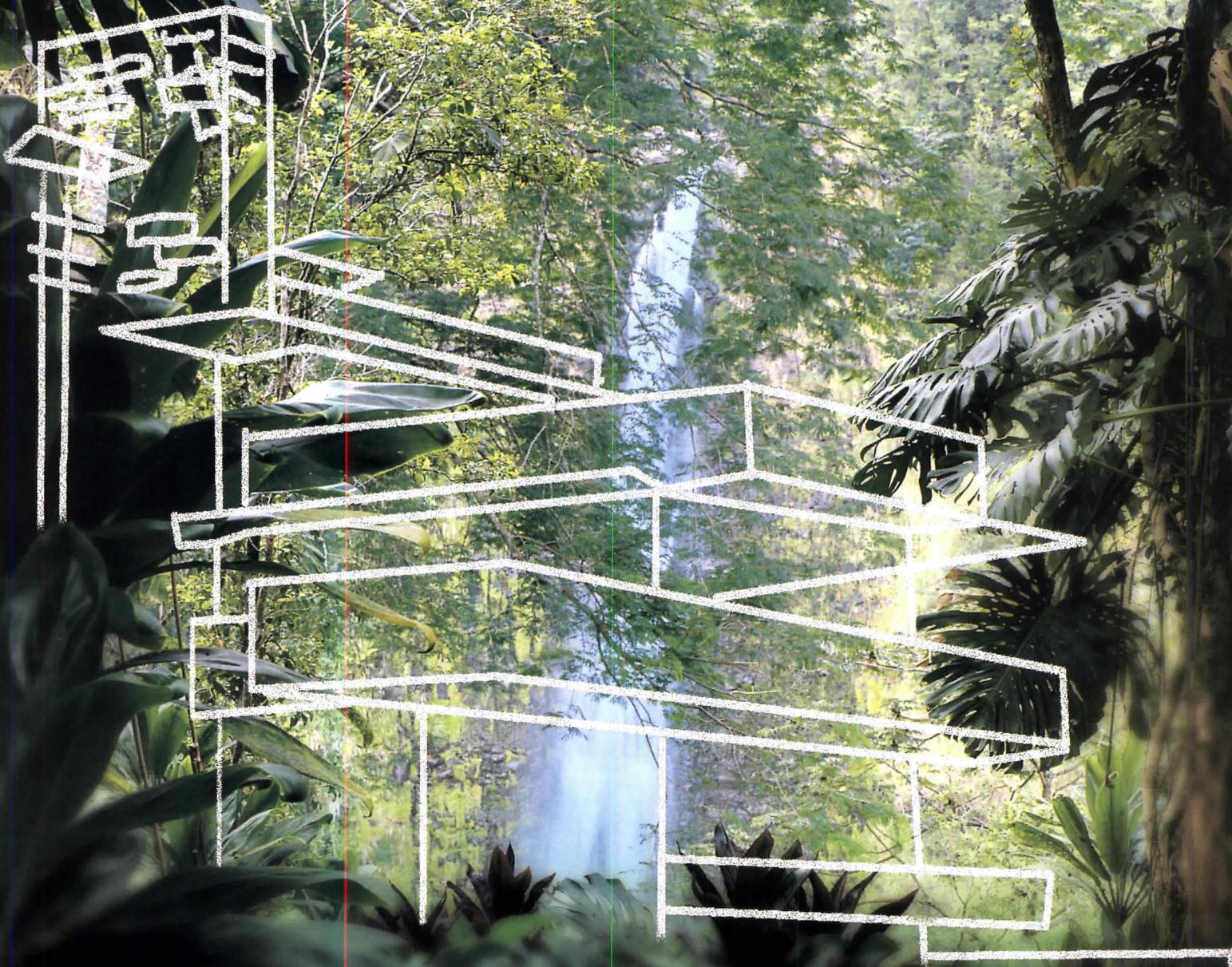
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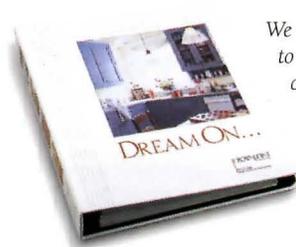
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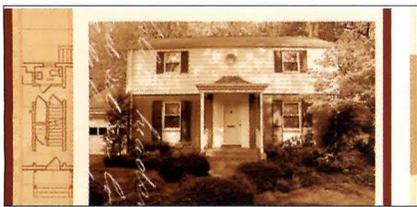
bungalow



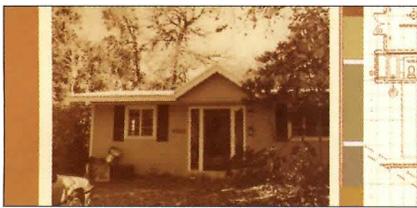
cape cod



colonial revival



ranch



split-level



Illustrations: Clifford Alejandro

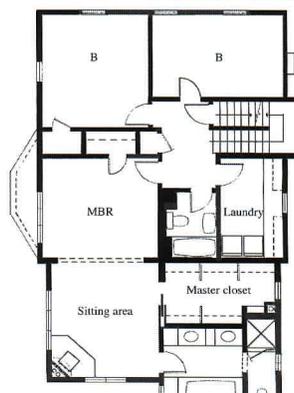
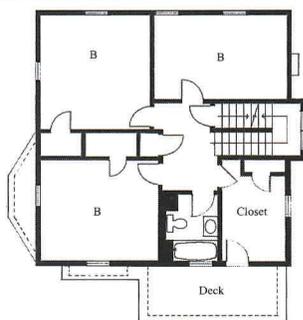
by
meghan
drueding

Out of the millions of houses built in the United States from the early 1900s through the 1970s, the vast majority qualify as a classic builder-driven house type. American foursquares dominated the outskirts of cities in the late 1800s and early 1900s, only to give way to the beloved bungalow of the 1910s, '20s, and '30s. The Cape Cod cottage and the center-hall colonial, both revivals of house types built for centuries, enjoyed pre- and post-World War II popularity. During the 1950s, '60s, and '70s, the ranch house and the split-level muscled in and redefined the look of the suburbs. Each of these six types reflects the idealized lifestyle of its era, and each one has its own idiosyncrasies. Buyers are drawn by their locations, their detailing, or their affordability—and turned off by their modest kitchens, baths, and master suites. For better or worse, these houses provide a vast canvas of potential remodels for today's architects. And the quality of their renovations affects the built environment just as much as brand-new development.



The addition's siding and shingles match those of the existing house, but casement windows and a slightly slimmer width give the new portion its own identity.

Courtesy Quigley Architects



Architect Tim Quigley, AIA, placed the master suite atop the new kitchen and sunroom, giving the owners 21st-century closet space and bath amenities.

revisions of home



best feature:
distinctive boxy form
to do:
add kitchen/family room
new master suite
more storage

foursquare

Take a look at a typical foursquare floor plan, and its practical Midwestern roots become instantly apparent. No space is wasted on hallways or superfluous storage; each room leads logically to the next. This house type's simple, almost cube-like, form and its four-room-up, four-down plan hold renewed appeal for modern-day homeowners. It tends to dwell mostly on the outer edges of cities, in desirable, well-established areas with elm trees and neighborhood watch associations. And because it was typically constructed around the turn of the century, when skilled labor was cheap and materials such as plaster walls and wood windows were standard, the foursquare has held up beautifully. "The more solidly a house is built, the easier it is to remodel," says Minneapolis architect Robert Gerloff, AIA. "It stays truer and is easier to rework."

midwest
simple
solid

That's a good thing, because this particular plan type lacks many features current homeowners won't do without. A classic foursquare has a particularly closed-off kitchen, little storage space, and no first-floor bath. "Because of the size of the house, it usually requires an addition," says Cincinnati architect John Senhauser, FAIA. "There just isn't enough storage." The extra space most often comes in the form of a combined kitchen and family room on the rear of the house. "Foursquares don't have big side yards in many cases, so you add onto the rear by default," Senhauser explains. More storage, often in the form of a back-door mudroom, is a must. Expanded master suites, with walk-in closets and enlarged baths, abound—most architects place them either above the first-floor addition or in the former attic space.

The foursquare's most defining point, its blocky shape, makes adding on a tricky proposition. "It was conceived as an object, so when you add to it, it's hard to have it not look tacked on," says Senhauser. "It doesn't lend itself to additions in the way houses with more linear plans do." Architects diverge on the best way to tackle this situation. "My goal is to work with the historic forms so that the addition may have been there originally," says David Wagner, AIA, of SALA Architects in Minneapolis. "I'll match the rooflines or, if it's a two-story addition, tie it into the main roof form." Those hailing from

case study:



Top left and above photos: Courtesy Quigley Architects



Beateworks.com/Andrea Rugg

The existing rear elevation of this 1907 foursquare in Minneapolis (top) proved a perfect spot for an addition that included an expanded kitchen (above) as well as a sunroom and a master suite.

revisions of home



best feature:
handcrafted details
to do:
open up first floor
connect to back yard
enlarge kitchens and baths

bungalow

Judging from the high percentage of architects who live in remodeled bungalows, this house type holds enduring appeal for the design-conscious. Although different styles populate different parts of the country—Queen Anne in the Northwest, Spanish colonial in Southern California, and Craftsman nearly everywhere—admirers all over list the same attributes: beautiful detailing, strong curb appeal, and, like the foursquare, rock-solid construction. "They've withstood earthquakes," says Georgie Kajer, AIA, of Pasadena, Calif. "There's a difference in how they were built and detailed, compared with homes built after World War II."

For today's daylight-loving public, however, the home's interior is entirely too dark. The front porch and deep roof overhangs present in many bungalows can block light from entering the house. And the kitchen, living room, and dining room tend to feel separated from one another, which only compounds the problem. "Opening up the walls inside helps with the darkness, allowing the rooms to share light," says Gerry Cowart, AIA, of Savannah, Ga. "You can use casework openings so you're not taking out the entire wall." Simply widening the openings between rooms appeals to Gary Earl Parsons, AIA, of Berkeley, Calif. "It keeps the basic floor plan intact," he says.

In contrast to the bungalow's cordial street elevation, it can be surprisingly unfriendly to the back yard, with limited exits and views on that side. "When

charming
craftsman
porch

case study:





The addition's siding and shingles match those of the existing house, but casement windows and a slightly slimmer width give the new portion its own identity.

Courtesy Quigley Architects



Beateworks Inc./PictureArts/Brand X

A new arched opening between the dining room and sunroom mirrors an existing arch, deferring to the old house while bringing extra daylight inside.

project:

Private residence, Minneapolis

architect:

Quigley Architects, Minneapolis

general contractor:

Lifespace, Stillwater, Minn.

project size before:

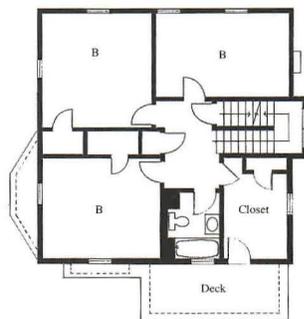
2,000 square feet

project size after:

2,700 square feet

construction cost:

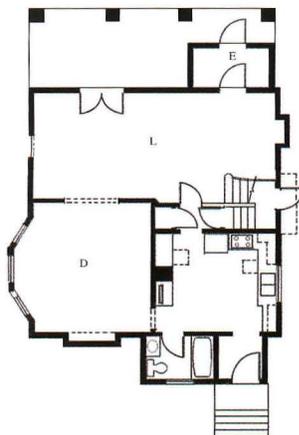
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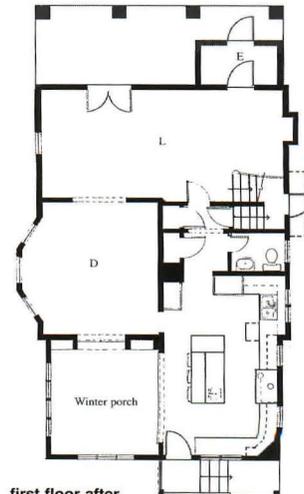
second floor before



second floor after



first floor before



first floor after

Architect Tim Quigley, AIA, placed the master suite atop the new kitchen and sunroom, giving the owners 21st-century closet space and bath amenities.

revisions of home



best feature:
handcrafted details
to do:
open up first floor
connect to back yard
enlarge kitchens and baths

bungalow

*charming
craftsman
porch*

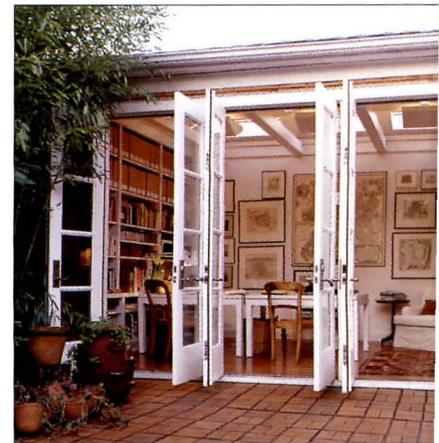
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In contrast to the bungalow’s cordial street elevation, it can be surprisingly unfriendly to the back yard, with limited exits and views on that side. “When they were built, the Victorian idea that the rear yard was a service space still held,” says Parsons. “There are usually issues of connection, so we try to make an outdoor room there.” Perforating the rear of the house with windows and doors helps establish a smoother relationship.

Another option for tightening ties to the back yard, a rear addition, also serves as a means to gaining much-craved space. Sometimes, though, the site or budget dictates working within the existing plan. “It’s about reallocating space,” says Cowart. He recommends eliminating hallways, giving that square footage over to cramped kitchens and baths. Parsons often tops the house off with a full second story, which he’d rather do than add a half-level. “It allows you to re-envision the whole,” he says. “But you also have to open up the first-floor rooms to each other, so they stay in proportion with the new building.” Adding a second floor also brings with it the danger of overwhelming the original facade. Seattle’s Tom Lenchek, AIA, solved this problem in a recent remodel by continuing the existing beveled siding part way up the new portion of the house, cladding the top section with shingles. “It shortened the apparent height of the walls so the addition doesn’t look like a full story,” he says.

case study:



Top left photo: courtesy Tom Bosworth;
top and above: Michael Jensen

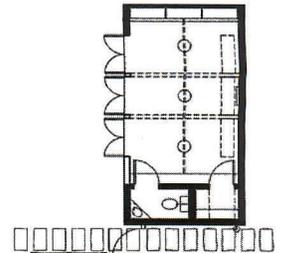
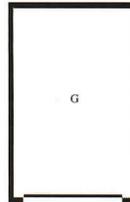
Seattle architect Tom Bosworth, FAIA, added pop-outs to the perimeter of his own house, including this deep light-filled window bay above the kitchen sink (top). He converted the garage into his home office (above and opposite, right), turning the courtyard over to his wife, Elaine, an avid gardener. The couple also finished their basement as a guest suite.



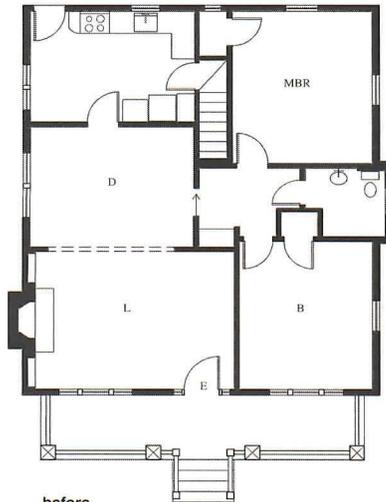
Photos: Michael Jensen



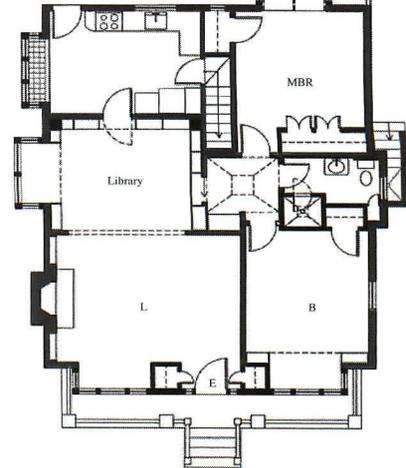
Bosworth re-clad the 1926 bungalow's exterior in cedar shingles. He pulled the front wall three feet forward, providing space for an entry vestibule flanked by closets, and added a hipped-roof skylight to the center of the house.



project:
Montlake bungalow, Seattle
architect:
Bosworth Hoedemaker, Seattle
project size before:
1,500 square feet
project size after:
2,000 square feet
construction cost:
Withheld



before



after



best feature:
curb appeal
to do:
add family room
convert or add on to attic
enlarge entry

cape cod

Ever since it rose to nationwide prominence as one of Levittown's main house types, the Cape's spare, one-and-a-half-story elevation has captivated home buyers. "People feel a Cape looks like home," says Sarah Susanka, AIA, author of the *Not So Big House* series of books, who lives in a Cape herself. It may look like home, but the Cape isn't enough house for most people. "They're just small," says Robert Gerloff, who's written booklets on remodeling Capes, ranches, and split-levels. "That's the biggest issue with them." Charm goes a long way, but it can't get Cape owners more space for a combination kitchen/family room, more storage, and/or bigger bedrooms and baths.

One solution is to convert the home's half-story attic into a bedroom, which is easier to do on older Capes. "These houses worked much better back when we hand-framed roofs," says Susanka. "Today we build with roof trusses, so you can't use the upstairs. The windows and dormers are there, but they're fake." Washington, D.C., architect Stephen Muse, FAIA, often concentrates on enlarging the home's entry and adding a kitchen/family room and closet space onto the rear. "In a Cape you open the front door and are standing on the stair," he says. "We take out the front coat closet and open up the sightlines through the house, which makes it feel larger." Among many remodeling tips in her book *Capes*, Westport, Conn., architect Jane Gitlin suggests adding bookcases and cabinets to the living room to temper its formality, letting it function as a more flexible space.

A more drastic answer to tight quarters is to add a full second floor. Because postwar Capes tend to be framed using trusses, as Susanka points out, it's not easy to change the upper floor. "It usually ends up being cheaper to take the roof off and add a new second story," says Gerloff. This method succeeds in gaining space, but it can make retaining the original home's curb appeal difficult. Keeping a steep roof pitch and adding dormers to the new second story are good options. And a Zen-like attitude of acceptance may be the best weapon Cape dwellers and their architects can have. "Cape Cods have low ceiling heights, sometimes even 7 feet 6 inches on the main level," says Susanka. "There's not a lot you can do without massive surgery. You have to recognize that you will be sitting a lot, and let it be a house with comfortable places to sit."

small
dormers
cozy

case study:



Top left photo: Treacy & Eagleburger Architects; top and above: © Alan Karchmer

Treacy & Eagleburger nudged this 1922 Cape's entry several feet forward, in effect adding a glassed-in porch with a solid second story (top and opposite). The slate-floored space segues into a re-detailed living room (above).



The new central segment and a left-side dormer matching the 1980s right-side one gave the architects enough space to reconfigure the second floor, supplying a fourth bedroom and more privacy.

project:
Rubin Residence,
Chevy Chase, Md.
architect:
Treacy & Eagleburger
Architects, Washington, D.C.
general contractor:
Design Build, Silver Spring, Md.
project size before:
3,270 square feet
project size after:
4,300 square feet
construction cost:
\$150 per square foot

© Alan Karchmer



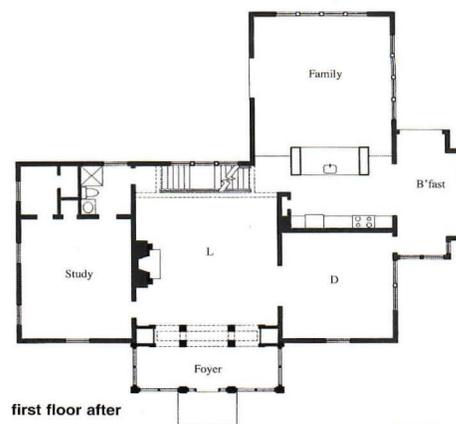
second floor before



second floor after



first floor before



first floor after



colonial revival

The center-hall colonial revival is a lot like a well-made tuxedo: It outlasts trends and is perfect for formal occasions. But, as with a tux, it's unyielding for everyday situations. The living room usually sits too far away from the kitchen and dining room to serve as the comfortable gathering area today's families want. And a solid wall barricades the kitchen from the dining room. While the arrangement suits a sit-down dinner party for the boss, it's woefully uncondusive to more relaxed meals and activities.

Most architects know a few tricks to loosen up the colonial within its original footprint. Sarah Susanka likes to create an opening behind the main stairs, connecting the living room and kitchen. On a recent remodel to a 1930s colonial, Guilford, Conn., architect Russell Campaigne, AIA, installed frosted pocket doors between the kitchen and dining room to lend some transparency. And Branford, Conn., architect Matt Schoenherr, AIA, author of the book *Colonials*, finds new purposes for formal areas. After adding on more casual spaces, he'll turn a little-used living room into a library, study, or game room.

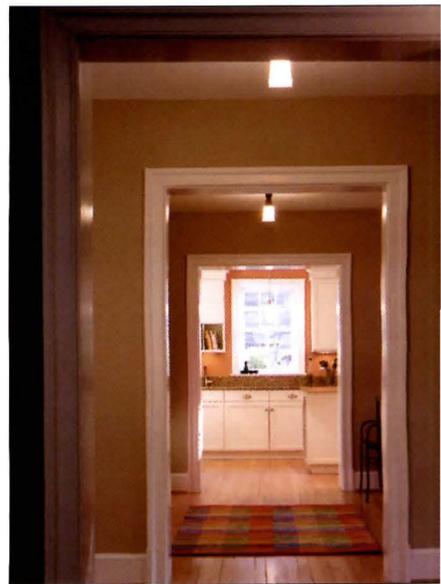
The old-fashioned formality of colonials, though, is often what attracts buyers to them in the first place. People want both sides of the coin: proper living and dining rooms, as well as places to kick back and relax. So a popular strategy is a rear or side addition incorporating a new kitchen, family room, and breakfast room. Schoenherr cautions architects planning side-of-the-house additions against falling into a common trap. "The colonial is a very defined house type, with its two-story form and symmetrical facade," he says. "Additions to the sides seem to work best when they step down and back so the original front stays central. If you extend the facade to one side, the house loses that central focus."

As venerable as the colonial is, not everyone wants to keep its easily recognizable style intact. Its intricate moldings, especially on prewar versions, can be hard to replicate. And some owners just want a different kind of house. Boston Modernists Ruhl Walker Architects remodeled one by overlaying its traditional facade with simply clad planes that, as Will Ruhl, AIA, says, "act like a mask for the house behind." The colonial also converts fairly easily to other traditional house styles. "In some cases, the objective is to make it more of a farmhouse," says Schoenherr. "We'll add a porch to the front and stray from the colonial details."

best feature:
robust symmetry
to do:
*add kitchen/family room/
breakfast room*
open up first floor
keep some formality

formal
brick
timeless

case study:

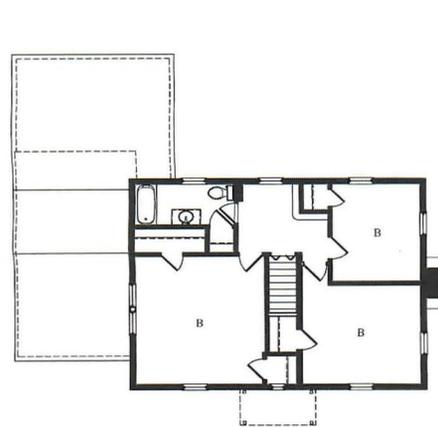


Top left photo: Moore Architects; top and above:
Hoachlander Davis Photography

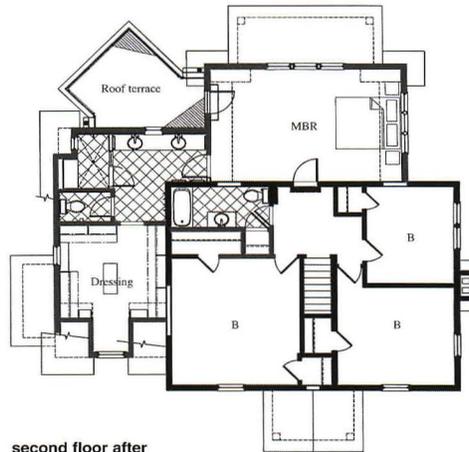
Moore Architects replaced the undersized windows on this 1940s colonial with larger, more generously placed ones. Shed dormers added to the front elevation (opposite, top) inject yet more light into the house.



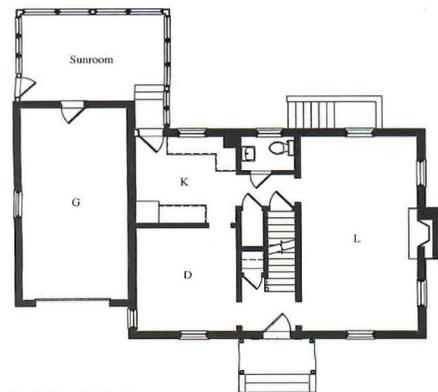
Hoachlander Davis Photography



second floor before



second floor after



first floor before



first floor after

The architects kept and painted the original brick but replaced the old siding, adding Craftsman-style exterior details. They made the garage into a kitchen and added a family room, breakfast room, and master suite onto the back of the house.

project:

Private residence, Falls Church, Va.

architect:

Moore Architects, Alexandria, Va.

general contractor:

Jeff Beuttel, Columbia, Md.

project size before:

1,741 square feet

project size after:

2,967 square feet

construction cost:

\$165 per square foot

revisions of home



ranch

P

low-slung
modern
retro

Perhaps no other house type has inspired as much love and loathing as the ranch. This descendant of Frank Lloyd Wright's Usonian houses became ubiquitous across the post-World War II landscape, and architects adore its open, one-story plan. But its plain exteriors and minimal detailing can elicit disgust among the general public. "We've never really warmed to the ranch the way we have with some other houses," says Marlene Heck, professor of art history at Dartmouth College, Hanover, N.H.

Most ranch lovers and haters agree on its biggest flaw: shoddy construction methods. In its heyday, the 1950s and '60s, builders emphasized speed and efficiency over quality, and today's aging stock shows it. "I often deal with quality-of-construction issues when remodeling a ranch house," says Georgie Kajer. "We think about how to re-pipe, how to rewire, the condition of the foundation. Slab-on-grade doesn't fare well in earthquake country—we have to look really closely for cracks." Some areas may have better-built collections than others—Heather McKinney, AIA, swears by the solid construction of the '50s and '60s ranch houses in her home base of Austin, Texas. Generally, though, this house type's drywall walls, aluminum windows, and slab-on-grade foundations in warmer climates point to a weaker structure than that of its prewar counterparts.

While Kajer and McKinney often deal with ranches that open to the back yard in Cliff May fashion, their colleagues to the north and east aren't so lucky. "Ranches in the Midwest were more about type than about site," says John Senhauser, FAIA. "You're not getting that indoor-outdoor exposure. We usually try to connect the plan more to the site and extend the living area into the yard." For Evanston, Ill., architect Stuart Cohen, FAIA, establishing a relationship with the back yard mitigates the ranch's infamously low ceilings. "What can you do with 8-foot ceilings?" he says. "The character of the space still has to do with that incessant horizontality. You do what Wright did: make the whole exterior wall glass. Then you promote the horizontal continuity inside and the relationship between those spaces and the terraces outside."

Adding vertical volume also helps. "We try to give the clients one tall space," says McKinney. Sarah Susanka advocates adding a few ceiling height changes to break the 8-foot monotony. Of course, some ranch remodels strip off the entire original ceiling and add a second story, which is only recommended if the owners want a completely different house to the one they bought. "It's hard to keep it as a ranch if you add a second floor," says Stephen Muse, FAIA, of Washington, D.C., who recently turned a ranch into a shingle-style house by adding a second floor and revamping the exterior. "You have to rethink the entire house."

best feature:
open floor plan
to do:
reinforce structure
add volume inside
improve relationship
to outdoors

case study:



Top left photo: McKinney Architects;
top and above: Krista Whitson

For big effects, McKinney Architects relied on small moves, such as partially enclosing the entry hall (above) and rearranging the kitchen (top). Bold interior paint color choices also paid handsome dividends.



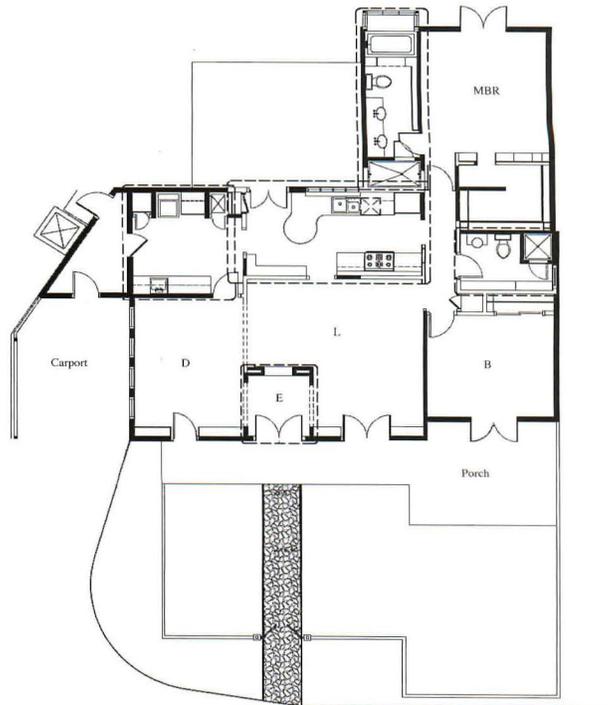
Cedar shingles, a series of French doors, and an added-on carport rescue this 1960s ranch house from aesthetic oblivion.

Krista Whitson

project:
Adams Residence, Austin, Texas
architect:
McKinney Architects, Austin
general contractor:
Paul Reinert, Dripping Springs, Texas
landscape architect:
Coleman & Associates, Austin
project size before:
1,625 square feet
project size after:
1,700 square feet
construction cost:
\$80 per square foot



before



after



best feature:
lots of space
to do:
improve front elevation
remake entry
open up public rooms

split-level

h

Hands-down, the split-level owns the title of architects' least favorite house to remodel. "It's a difficult type to work with because it's so poorly constructed, and the room sizes are way too small," says Lane Williams, AIA, a Seattle architect who says he tries to avoid split-levels. This house type is plagued by some of the same quality-of-construction issues as the ranch, from which it evolved as a method of gaining space and privacy and handling hillside sites. But it contains its own particular set of design challenges.

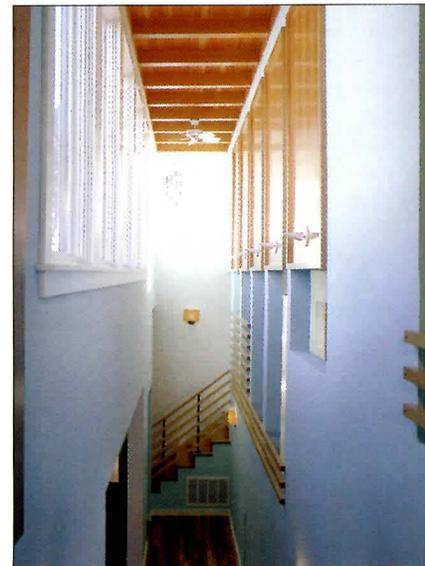
The entry to many split-levels, for example, dumps guests in front of two stairwells the minute they step in the front door. "You walk into a stairway that gives you a mixed message," says Sarah Susanka. "It's the thing people dislike most about split-levels—should I go up or down? You have to add on more entryway to build a message about where to go." Widespread tactics include adding mudrooms and vestibules to the foyer or using interesting detailing to emphasize one set of stairs over the other. And adding or extending a front stoop gives the entry more of an exterior presence. Once they get further into the house, split-level dwellers also complain about an isolated feeling from one room to another. As a remedy, Robert Gerloff suggests removing the walls between the main living spaces, instead using an island to separate the kitchen from the living and dining room.

Many architects also use the cost-effective front-stoop maneuver to improve the split-level's much-maligned street elevation. For example, Wentworth Levine, a Washington, D.C.-area design/build firm, recently transformed a standard split by simply removing its ill-proportioned shutters and building a small, covered front porch. More dramatic adjustments work too, when the budget and client allow. Chicago architect Ellen Bailey Dickson, AIA, enveloped her own split-level in Tudor-style gables of shingles and stone, rendering it unrecognizable—and much more attractive.

Despite the home's interior and exterior problems, it does have some redeeming qualities. Its popularity among buyers in the 1960s and '70s wasn't for nothing. "For my money, the split-level has a dynamic, almost voluptuous, spatial arrangement," says Neal Payton, AIA, of Torti Gallas & Partners in Silver Spring, Md. It packs a large amount of square footage into a relatively small footprint, something growing families appreciate. As prices in close-in suburbs inch toward the stratosphere, split-levels are often the only house types left that younger buyers can afford. Whether architects like it or not, the split-level may be the "it" remodel of the future. *ra*

rec room
family
suburbs

case study:



Top left photo: courtesy Locus Architecture;
top and above: Mark Luthringer

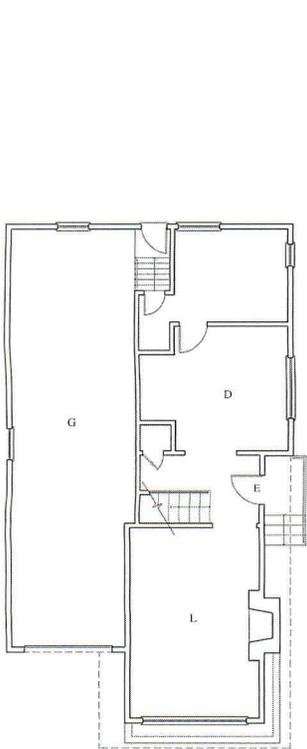
The Locus Architecture design team scooped out a central circulation spine (above and top) to connect this home's five levels physically and visually.



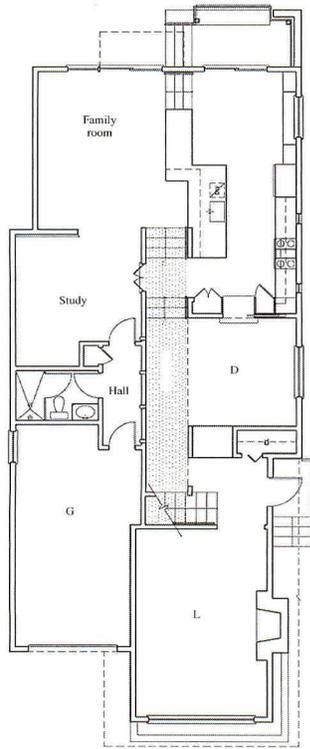
Mark Luthringer

Strong colors emphasize the split-level's newly stripped-down forms. Behind the cedar-clad rooftop atrium, photovoltaic panels and a solar hot water heater work busily to power most of the house.

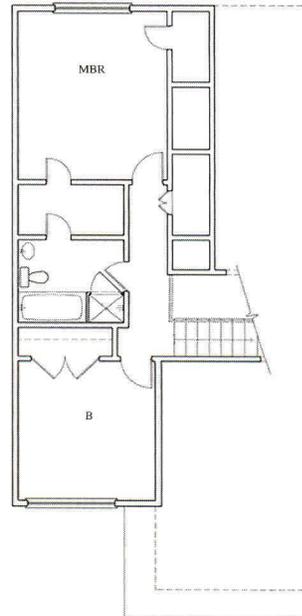
project:
Straus Residence, Daly City, Calif.
architect:
Locus Architecture, San Francisco
general contractor:
Hong Lee Construction, San Francisco
project size before:
1,317 square feet
project size after:
2,375 square feet
construction cost:
\$147 per square foot



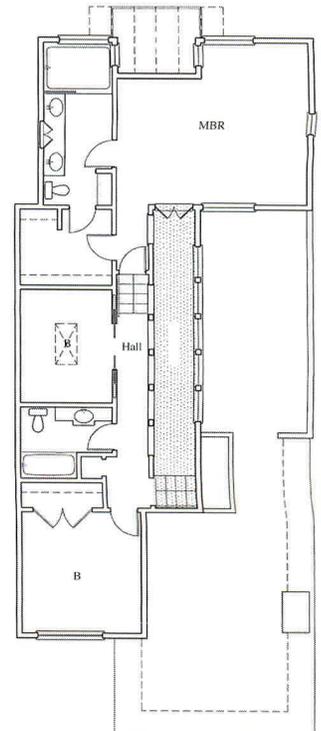
first floor before



first floor after



second floor before



second floor after

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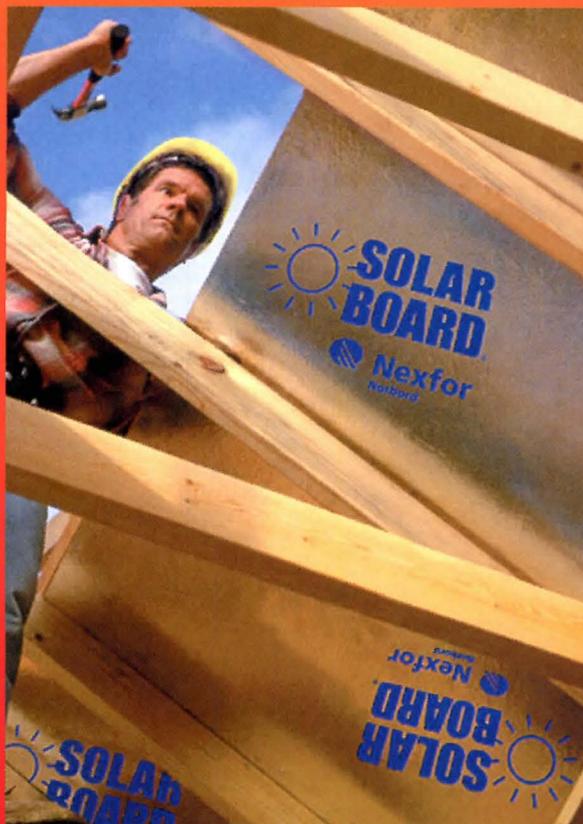
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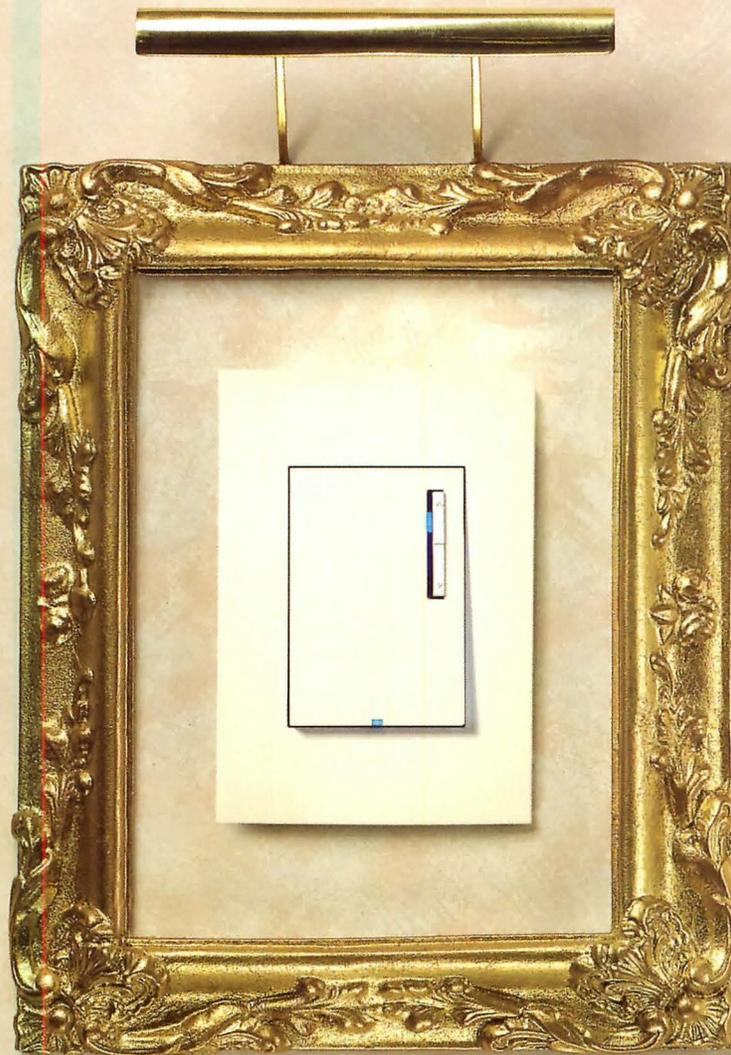


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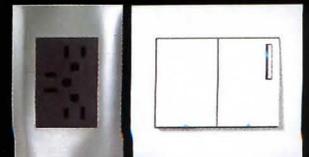
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the other side of siding

stuck on the old standbys? alternative claddings may prove superior for your exteriors.

by nigel f. maynard

Like wool, silk, and cotton, exterior cladding materials such as cedar, stucco, and brick have stood the test of time and fashion. But they aren't the only fabrics in the sewing box. Innovative materials, commercial products, and rare specs can add an updated twist to renovations or announce a new custom home's departure from the old pattern book.

alternative lifestyle

Exploring new materials and applications is something Heather A. Johnston, AIA, does on a regular basis. "You can do a lot with Hardipanel," says Johnston, founding principal of PLACE Architects in Seattle, "but we also like to take products from the industrial world and put our spin on them." For a recent project, Johnston and her client settled on a steel-copper alloy cladding called Cor-Ten. Used extensively in commercial applications—such as the Time-Life Building in Chicago—Cor-Ten oxidizes to an orange-brown color with a rough texture. Although it has a rusted appearance, Cor-Ten is more resistant to damaging corrosion than



PLACE Architects

standard forms of carbon steel, manufacturers say. "The client asked for a product that is as close to zero maintenance as possible," Johnston says. "We used this because once the material rusts down, it protects the middle and lasts for about 100 years. The worst thing a [homeowner] can do to is try to clean it."

Sprinkle Robey Architecture in San Antonio, Texas, likes metal too, but the firm's preferred spec is 24-gauge sheet metal coated with Kynar 500 paint. Available in standard colors or pre-weathered, sheet metal is economical, durable, and aesthetically pleasing, says project manager Jeff Langham. "It's a little more expensive than galvanized, but it's cheaper

than zinc or copper cladding," he explains.

Indeed, copper is a pricey—and therefore somewhat rare—spec, but the architectural effect of its aged patina is seductively beautiful. "It's a living material that turns brown in arid climates or green in moist environments," says Ken Geremia, spokesperson for the Copper Development Association in New York City. "The patina protects the underlying material, and it stays in that position."

This is the quality that lured architects Carrie Meinberg Burke and Kevin Burke, AIA. Admiring the "living" nature of the metal, the architects used it for their own house in Charlottesville, Va. "The house is in a historic district so

To meet her client's demand for a maintenance-free exterior, architect Heather Johnston clad part of this Seattle live/work project in Cor-Ten steel, which oxidizes to the rich brown color seen here.

we wanted a siding that would match the textures of the adjacent houses," says Carrie. In time, she says, the exterior will weather to a greenish patina and blend into the surrounding foliage.

Architects can also clad homes in zinc, another highly weather-resistant metal used for centuries in Europe. "Zinc lasts an incredibly long time," says George Vary, executive director of the American Zinc Association in Washington, D.C. "It's not uncommon to see

continued on page 72

200-year-old zinc roofs in Paris.” Forward-thinking design pros are now using zinc as a siding material, he says. “They like the clean Modern look it gives a house and the soft gray patina that develops when it oxidizes.”

The buzz of the alternative cladding world these days is a product called Parklex 1000, a wood-resin panel that has the look of wood but the high performance of a synthetic. Imported from Spain and used in Europe for the past decade, Parklex has been available in the United States since only 1999 but has quickly developed a loyal following among such luminaries as Olson Sundberg Kundig



Geoffrey Warner

At up to \$500 per panel in some areas, Parklex is costly, but architects such as Geoffrey Warner, who used the product on this farmhouse (above and top right), prize the wood-resin product for its durability and strikingly good looks.

Allen Architects and Frank O. Gehry.

Ron Bateman, AIA, also is a fan. “It has the unique characteristic of appearing natural but is weather resistant and great for contrast,” says Bateman, an architect with Koonce Pfeffer Bettis in Anchorage, Alaska. “It makes a strong architectural statement and is very durable.” He says the product,

which is distributed by Venice, Calif.-based Finland Color Plywood Corp., is gaining more widespread use in the Pacific Northwest because of its resistance to moisture.

Architect Nilus De Matran prefers a concrete industrial look for many of his projects, so he often uses 4-by-8-foot concrete board as siding. Traditionally speced as an underlayment in bathrooms, the product is naturally water resistant. “You can stain it, or seal it, or do whatever you want with it,” the principal of San Francisco-based Nilus Designs Architecture says. “I screw it in with some flashing so the water runs over it, or I use silicone in between the joints.” De Matran, who first installed the product on his own house, calls it “inexpensive and maintenance free.”

weights and measures

Alternative materials are loaded with aesthetic potential, but you may encounter some drawbacks specing them. One is cost. Bateman says, for example, that Parklex costs about \$500 per 4-by-8-foot sheet in his Alaska market, and Heather Johnston’s Cor-Ten costs her about \$11 or \$12 per square foot. Copper and zinc manufacturers would not quote prices for their materials, but they’re well known as premium products.

Installation is another tricky issue. Many of these products require fastidious assembly to achieve the

desired look and performance. The conundrum architects face is whether to use a commercial installer familiar with the material or a residential contractor familiar with the house type. “Most of the time we end up with residential builders who are smart, creative, and courageous,” Johnston says. “We bring them in early so they can be a part of the design team.”

Bateman says installation is especially important for Parklex, which weighs about 90 pounds per sheet: “It can be hard to work with. It needs pre-drilling, and it has to be put on a furring system.” Architect Geoffrey Warner, principal of Alchemy Architects in St. Paul, Minn., used Parklex on a Wisconsin project in 2002 and loved the way it “made the house come alive and created a hybrid Modernist/traditional house.” At the time, he says, the panel was first-generation in this country, and there was some rippling of the edges. The manufacturer has since corrected the problem in a second-generation product, he adds. Warner’s design tip for Parklex: Have your contractor cut the product long and then rout the edges. It adds to the cost, he says, but gives it a nice finished look.

As with commonplace products, it helps to know as much about the materials as possible. For instance, U.S. Steel, which manufactures Cor-Ten, doesn’t



Geoffrey Warner

recommend the product for architectural applications, because of corrosion risks. Ken Geremia warns that copper corrodes steel, so the two should never touch; use stainless steel instead. Carrie Meinberg Burke notes that the two materials are also very different to handle during installation (copper is much softer than steel). Because Burke is also interested in eco-design, she investigated the environmental repercussions of using copper. She and her husband recycled all the leftover scraps and designed a wetlands area planted with cattail to remediate and absorb the copper contaminants that run off before the metal oxidizes and sets.

Even when the advantages are clear, you may have to sell your client on the benefits of your unusual product. And this could be the toughest part. “It certainly requires a client to think differently,” Jeff Langham says. But if you present a strong, well-researched case on the beauty, low maintenance, and longevity of the material, you can convince your clients to side with your siding. *ra*

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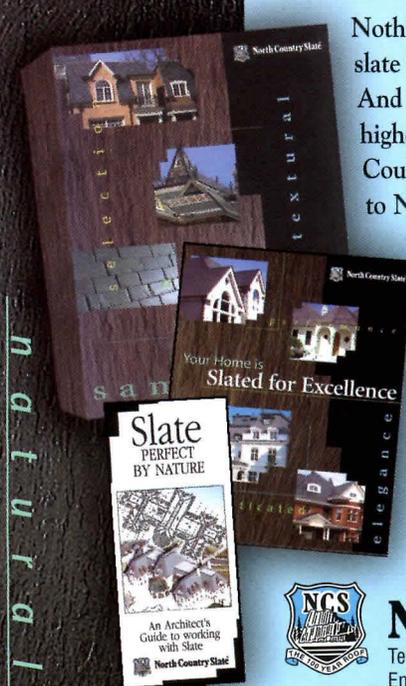
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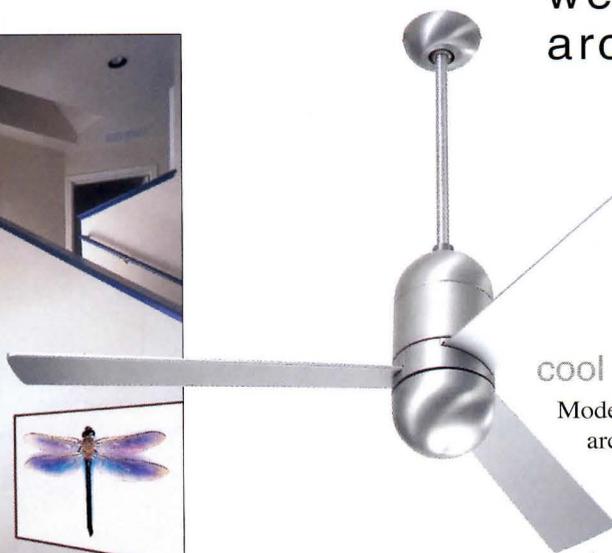
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product picks from the pros.



westwork architects

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jr., aia, and
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cool air

Modern Fan Company's name alone tells architects what it's all about. Because more of its clients are asking for ceiling fans, Westwork appreciates having a high-design choice to offer them. "We use their [products] because they don't look like 'A Night in Casablanca,' like most of the fans out there," Sperry says. Modern Fan, 888.588.3267; www.modernfan.com.

bright lights

When it comes to lighting, Westwork Architects favors cable systems from Translite Sonoma Lighting. The company offers "great fixture selection and design," Sperry says. Featuring a copper cable with a Kevlar core, the cable system can be wall- or ceiling-mounted in spans of up to 60 feet and matched with any of the manufacturer's low-voltage pendants. Conductors and hardware are available in a variety of finishes, among them bright brass, bright tin, and brushed aluminum. Translite Sonoma Lighting, 707.996.6906; www.translitesonoma.com.



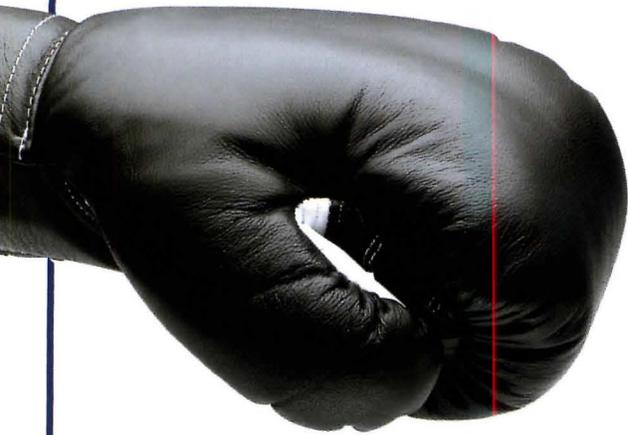
nice work

Pella windows come in a full range of styles, shapes, and price lines. Westwork is a fan of the maker's workmanship. "We like the quality of their windows and the flexibility to adapt them to unique uses," Sperry says. The units are made with interlocking wood joints, weather-impervious glue, and hardware built into the sash and frame. A number of optional features such as roll screens, integral shades, and fold-away cranks are available as well. Pella, 888.847.3552; www.pella.com.

—nigel f. maynard

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fire wall

Although Vision is a hole-in-the-wall-style gas fireplace, it offers minimalist design on a grand scale. Designed in England but distributed in this country by Melrose, Mass.-based European Home, the B-vent unit has a Modern sensibility. Instead of louvers or logs, it uses ceramic stones as its flame medium. Measuring 28 inches wide, 18 inches high, and 16 inches deep, it comes with a remote control and optional stainless steel or cast stone surrounds. European Home, 781.662.1110; www.europeanhome.com.



fenestra obscura

It's no longer necessary to use a custom door to bring light into a dark space. Tacoma, Wash.-based Signamark's Privacy Door offers a center panel of opaque glass that permits light but blocks views. The door has an engineered wood core covered with select clear veneer in stained pine or stained red oak. It also comes in a primed version and in 24-, 30-, 32-, and 36-inch widths. Signamark, 800.803.8182; www.signamark.com.

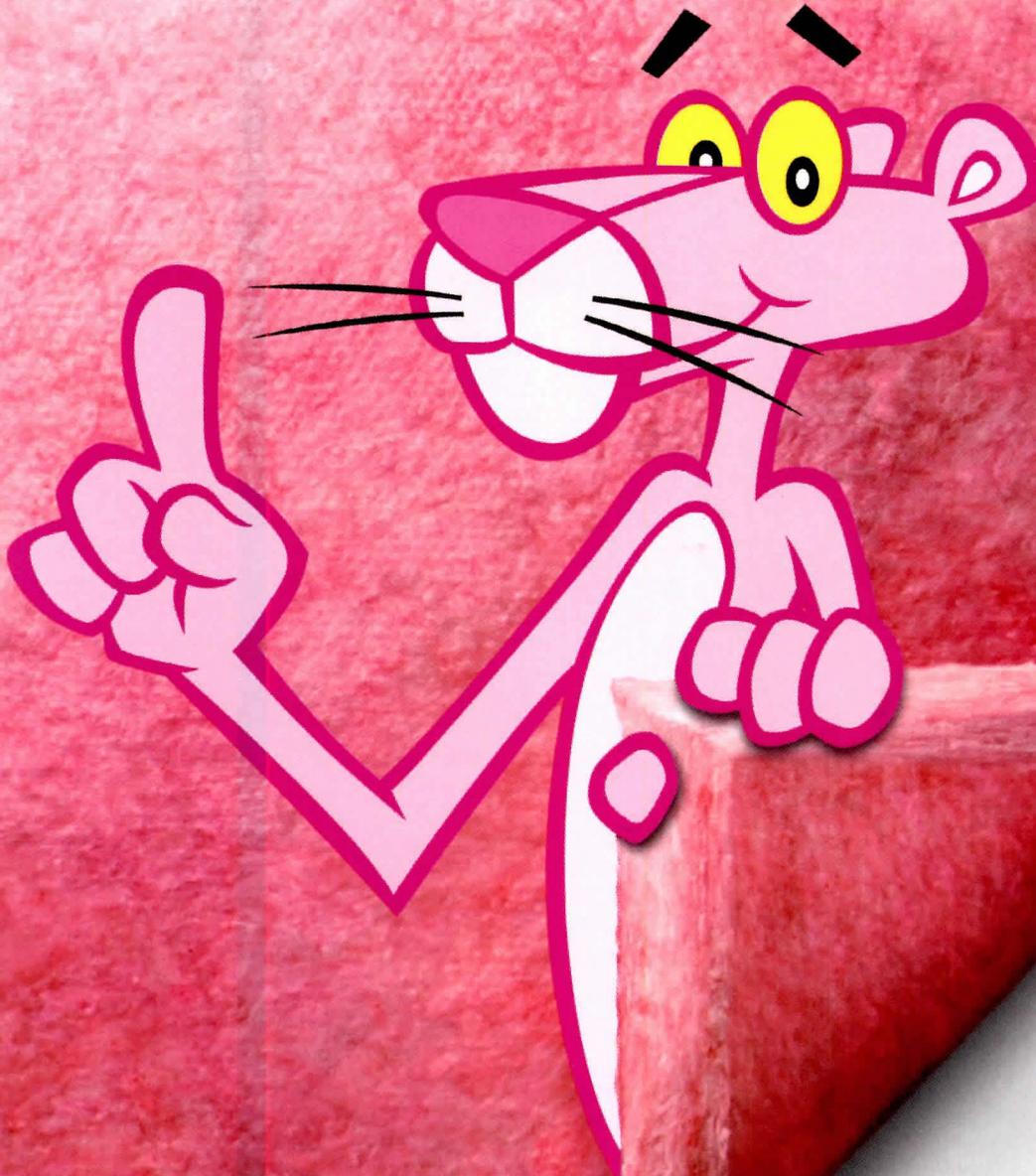


no frills

Most bath accessories offer little to the Modernist who seeks clean lines. That's why Fort Mill, S.C.-based Ginger introduced Surface shower shelves. Avoiding the round forms of traditional bath accessories, Ginger focused on items with straightforward lines and squared corners. The pieces are made from 1/4-inch-thick solid brass plate and have concealed mounting hardware and slotted openings in the shelf plate for water drainage. Ginger, 800.547.5786; www.gingerco.com.

—nigel f. maynard

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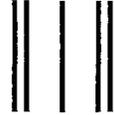
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modern vain

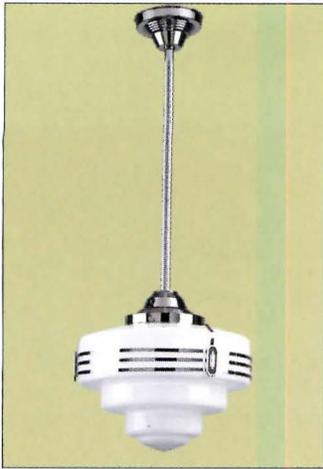
Convey a modernist message with the Brava vanity from the Masterpiece Collection. The piece touts clean lines and measures 30 inches wide, 34 inches tall, and 24 inches deep. The marble top can house either a vessel or undermount sink. Select from a range of exotic woods, such as Sapele, Zebrawood, Ash, or Burl. Tapered stainless steel legs complete the sleek look. Vanity Flair, 770.479.0176; www.vanityflair.net.



cool chrome

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continued on page 82



deco light

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nifty '50s

Northstar appliances can turn even the most staid kitchen into a sock-hoppin' space, with mirror chrome detailing and rounded corners straight from the 1950s. The nostalgic range, oven hood, and refrigerator conceal 21st-century technology, however. The bottom-mounted fridge holds 18 cubic feet of storage and uses Energy Star high-efficiency, low-energy systems. The range has optional convection cooking below and high-speed radiant elements or high-power gas burners on top—not to mention an analog clock. Elmira Stove Works, 800.295.8498; www.elmirastoveworks.com.



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—shelley d. hutchins

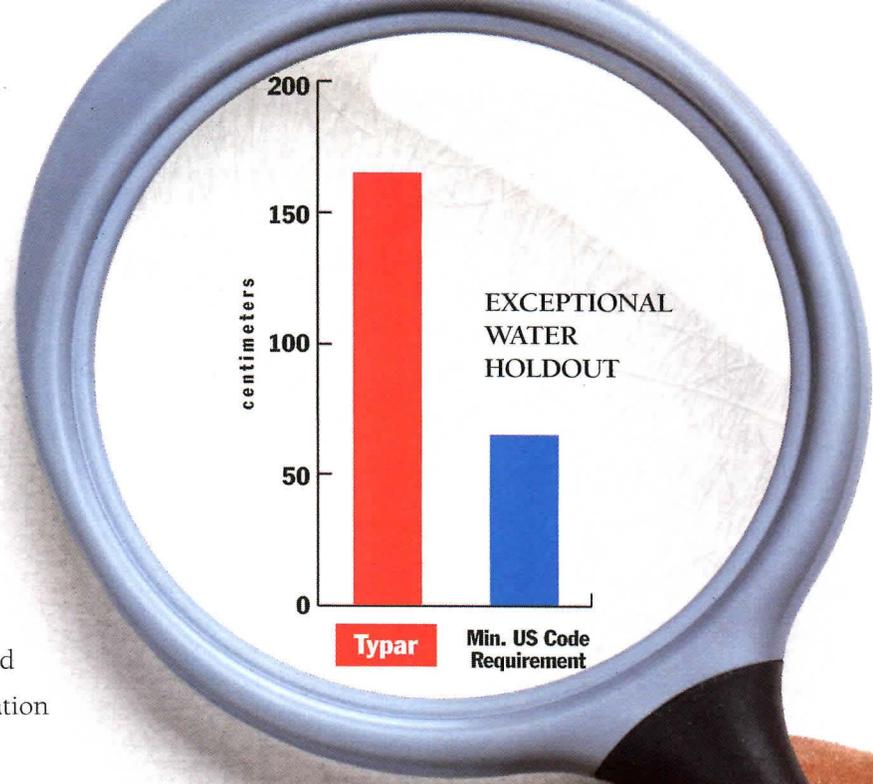
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One of the biggest factors in planning the design of a home is lighting. Good lighting adds warmth and dimension to a home, giving rooms the desired ambiance and enhancing the home's style. Kitchens and baths may need brighter lighting to allow homeowners to easily perform the tasks of daily living, while sitting rooms may call for warmer, softer lighting to create a relaxing environment.

A properly lit room should have several sources of soft light, so choosing the right lighting products and planning their placement is of utmost importance. Fortunately, lighting manufacturers offer an abundance of lamps and lighting fixtures to choose from. Read on to learn about the "best and brightest" lighting products on the market.



Steven Handelman Studios
Circle no. 501

Lighting the Way

Done well, lighting adds warmth and style to any home — not only the light itself but also the light fixtures. At **Steven Handelman Studios**, the most discriminating customers can choose from over 350 lighting products, such as handwrought iron chandeliers, wall sconces, outdoor lanterns, and accessories. The company's beautiful, traditional designs have been installed throughout the country in the finest homes and commercial settings. These handmade, finely detailed products will be treasured for years to come.

Experience the Artisan Touch

Few lights blend sophisticated design, exceptional craftsmanship, and natural warmth as well as **Cherry Tree Design's** unique lighting products. Many of the company's lights are built almost entirely without nails or screws, each tension joint painstakingly cut and coaxed into position. The maple, cherry, walnut, or oak hardwood is handpicked and selected for the best possible color, then oiled, handrubbed, and lacquered for long-lasting protection, giving the wood a deep, soft patina.

Let There Be Light ... in Your Closet

The modern closet has evolved with the introduction of hideaway storage and organizational accessory components, and has been designed to help you maximize space limitations by taking full advantage of every nook and cranny. Needless to say, optimal lighting is a necessity. **Architectural Products by Outwater's** new Closet Rod Lighting will unobtrusively illuminate your closet. Offered in brushed nickel or white in lengths from 24" to 46", Outwater's Closet Rod Lighting can support 65 to 140 pounds. A separately available motion sensor can automatically turn the light on and off.



Architectural Products by Outwater
Circle no. 503

Let the Sunshine In

Homeowners love natural lighting because it brings warmth and energy to a home. The Spyder Multi-Tube Skylight System from **Sun-Tek** can deliver natural light to different rooms in a home through just one roof opening. Since as many as four tubes can be attached to the curb-mounted skylight and frame, this system offers the maximum amount of natural light with the minimum amount of roof penetration. Easy to install on any roof type, the curb-mounted unit is hurricane resistant.



Sun-Tek Circle no. 504

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If your home has chandeliers on high ceilings, maintaining the luster of your chandelier can be difficult and dangerous. But with **Aladdin Light Lift**, you'll never have to climb a dangerously tall ladder or hire a costly cleaning service again. This patented motorized chandelier lift system lowers and raises chandeliers for cleaning and bulb changing. The Aladdin system was rigorously tested by Underwriters Laboratories and is designed for years of trouble free operation.



Aladdin Light Lift
Circle no. 505

Keep reading through this special section for more ideas on creating the perfect lighting.

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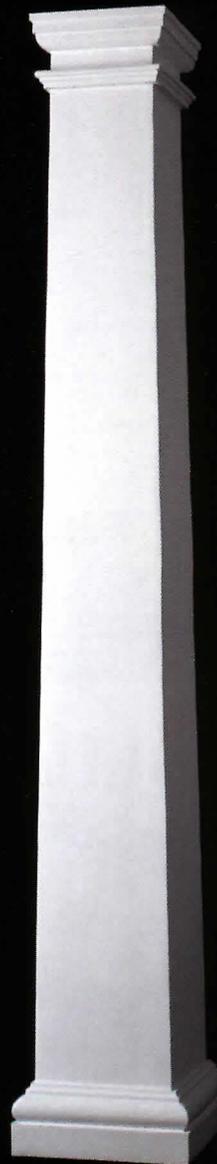


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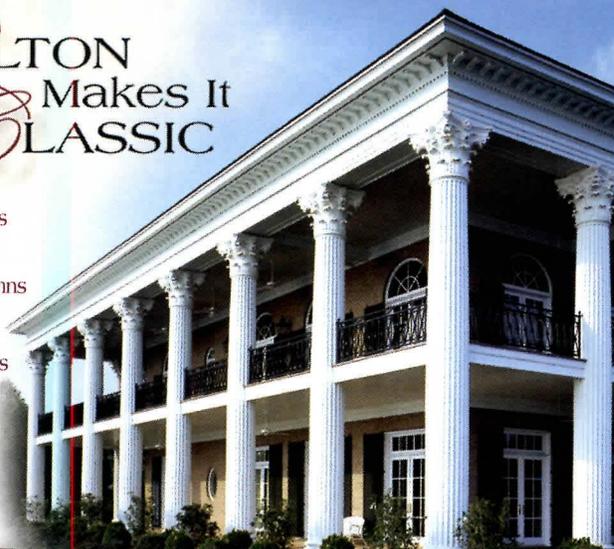
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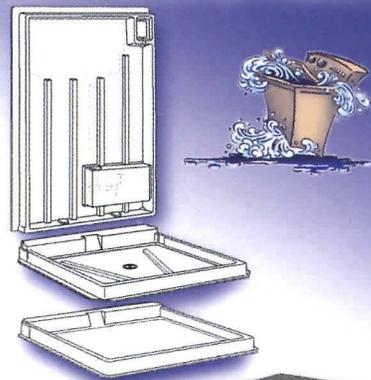
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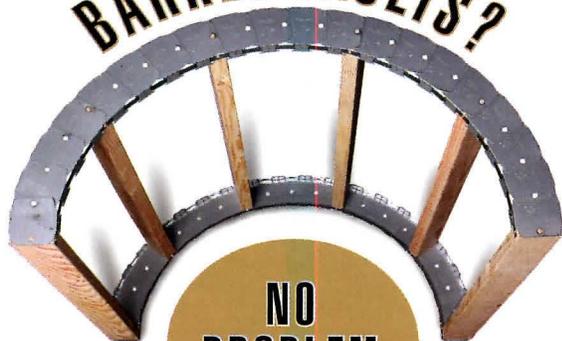
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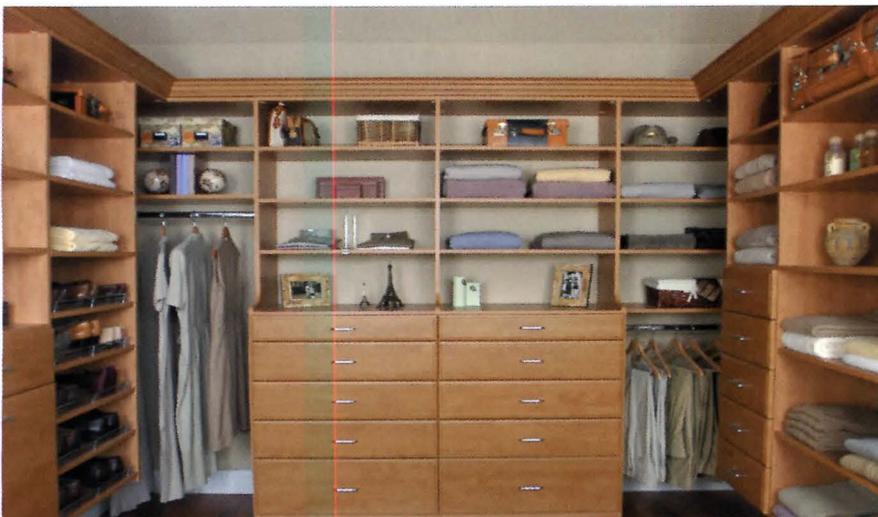
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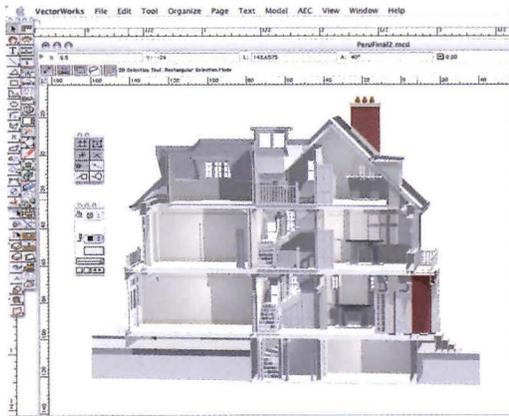
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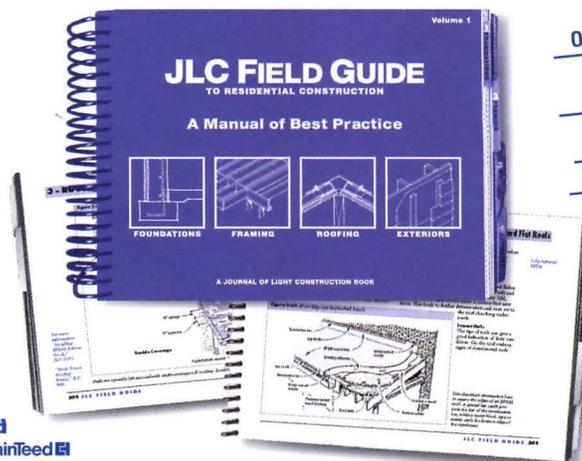
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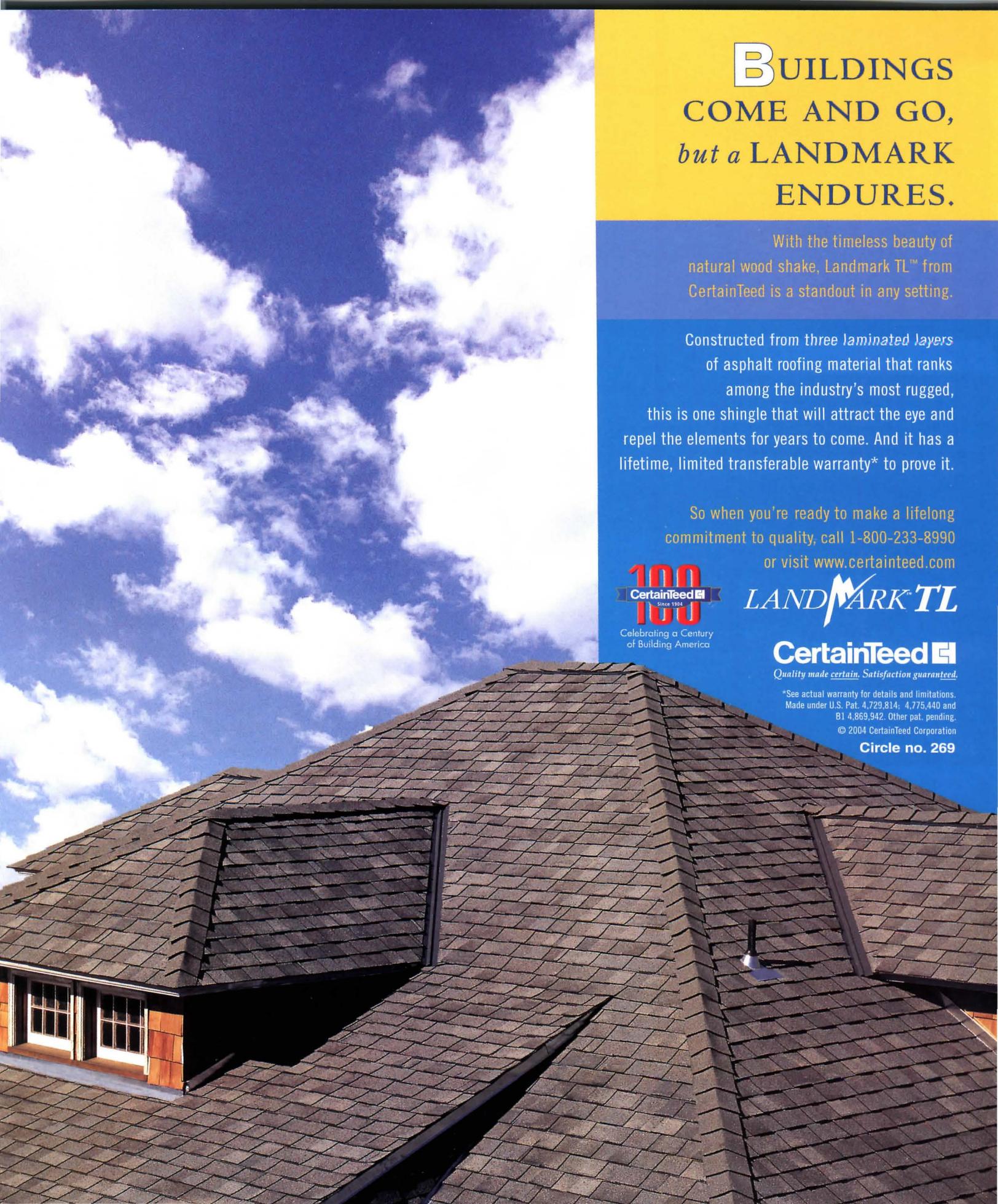


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John Lautner tended to set his expectations high. He wanted his architecture to nourish clients both mentally and spiritually, as well as satisfy their basic need for shelter. At the Arango House on Mexico’s Acapulco Bay, he realized this grand ambition to glorious effect.

The project’s concrete structure envelops its occupants, providing

a cave-like feeling of protective enclosure. Massive openings in the home’s bay-facing side supply a simultaneous sensation of freedom. Uninterrupted views of the surrounding water, land, and sky pour in over a built-in moat. As in much of Lautner’s work, rigorous design and engineering help temper the home’s almost outlandish dramatic impact. —*meghan drueding*



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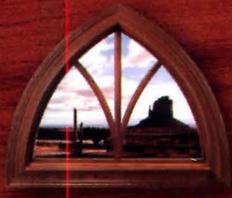


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